

Wright State University

CORE Scholar

Exhibition and Program Catalogs

Robert and Elaine Stein Galleries

5-1979

Regional Fellowship Recipients

The Fine Arts Gallery, Wright State University

Follow this and additional works at: https://corescholar.libraries.wright.edu/restein_catalogs



Part of the [Art and Design Commons](#), [Art Practice Commons](#), and the [Fine Arts Commons](#)

Repository Citation

The Fine Arts Gallery, Wright State University (1979). *Regional Fellowship Recipients*. Dayton, Ohio: Robert and Elaine Stein Galleries, Wright State University.

This Catalog is brought to you for free and open access by the Robert and Elaine Stein Galleries at CORE Scholar. It has been accepted for inclusion in Exhibition and Program Catalogs by an authorized administrator of CORE Scholar. For more information, please contact library-corescholar@wright.edu.

Regional Fellowship Recipients

Illinois

Indiana

Michigan

Minnesota

Ohio

Stan Dolega

John R. Grady

Bruce Harkness

Donald Harvey

David Leach

Susan Lucey

Thomas Macaulay

Edward Mayer

Karen Shirley

Jan Sullivan



Regional Fellowship Recipients: Illinois, Indiana, Michigan, Minnesota, Ohio

2 Michael Jones, Ed.

3 Jurors' Statement

4 Stan Dolega

10 John R. Grady

16 Bruce Harkness

22 Donald Harvey

28 David Leach

34 Susan Lucey

40 Thomas Macaulay

46 Edward Mayer

52 Karen Shirley

58 Jan Sullivan

The artists represented in this catalog are the beneficiaries of a regional fellowship program funded by a grant from the National Endowment for the Arts and administered by the Art Department at Wright State University in 1978. Under that program artists residing in Ohio, Indiana, Illinois, Michigan and Minnesota were invited to submit slides of recent work and an optional proposal stating what work the fellowship would facilitate. From some two hundred respondents selections were made by Jack Boulton, Director of the International Exhibitions Committee of the American Federation of the Arts; Michelle Stuart, Artist; and Marcia Tucker, Director of the New Museum.

Later in 1978, the Fine Arts Gallery at Wright State University received a grant from the NEA to organize an exhibition of the work of the Fellowship recipients that would travel to institutions in the five states covered by the original fellowship program. The exhibition was designed to travel inexpensively in order to be accessible to any institution interested in it. The selection of material for both the exhibition and this catalog has been left to each artist. The risks involved in a group-curated group show are quite apparent, but in view of the heterogeneity within this group, the most realistic approach seemed to be to rely on each individual to define the salient issues in his/her work and to make pertinent selections with regard to those issues.

In assembling the work for the exhibition and materials for this catalog, I was struck by the general utility which the fellowships have had. Without exception, the grants have encouraged new work which in some instances has led an artist into entirely new areas of investigation. I only hope that these artists will have similar opportunities in the future as their careers and work develop.

Michael Jones
Acting Director
University Galleries
Wright State University
Dayton, Ohio

Jurors' Statement

The fellowships which this committee of three awarded to ten artists from a five-state area (Ohio, Michigan, Illinois, Indiana, Minnesota) were selected after an arduous process of looking, many times, at hundreds of applications, in the form of slides and resumes.

Such a process is, at best, complex, since the work was for the most part unfamiliar to us. In some cases, we had seen original pieces through other circumstances, such as juried exhibitions, but the majority of work was seen for the first time, through slides alone.

Slide viewing is, clearly, an inadequate method of presentation, since many aspects of the work—scale, color, physical presence, surface, texture, and context—are often lost. However, some pieces, especially environmental or large-scale outdoor works, can be seen at all only through reproduction.

We tried, consequently, to be cautious and painstaking in viewing the material submitted. The selections which resulted represent, we hope, the range, diversity, and high caliber of the work which is being done in the midwest. We tried to be representative in our choices, supporting a variety of modes of working, including documentary and narrative pieces, photographs, conceptual works, and ephemeral, large-scale sculpture.

While our enthusiasm for the work was a primary consideration, we also tried to award fellowships to artists who were at that point in their careers where, we hoped, support would be instrumental in helping them to realize work which was the result of a continuous, knowledgeable investigation of issues indigenous to it. Therefore, we tended to give serious consideration to artists with established interests rather than to those at the very beginning of their careers.

All such selections are, of course, personal, based on the attitudes, assumptions, interests and enthusiasms of those making them. We have tried to be fair and prudent in this regard, and a great deal of discussion was engendered among us, coming as we do from very different points of view. Nonetheless, our choices were made with unanimity, and we emerged from the process of jurying with deep admiration and respect for the artists whose work we spent such an intense time looking at and thinking about.

Our hope is that the extraordinary quality of the work we saw, and the fellowships which resulted, will prompt further support, financial and otherwise, for the artists of this area of the country.

Jack Boulton
Michelle Stuart
Marcia Tucker

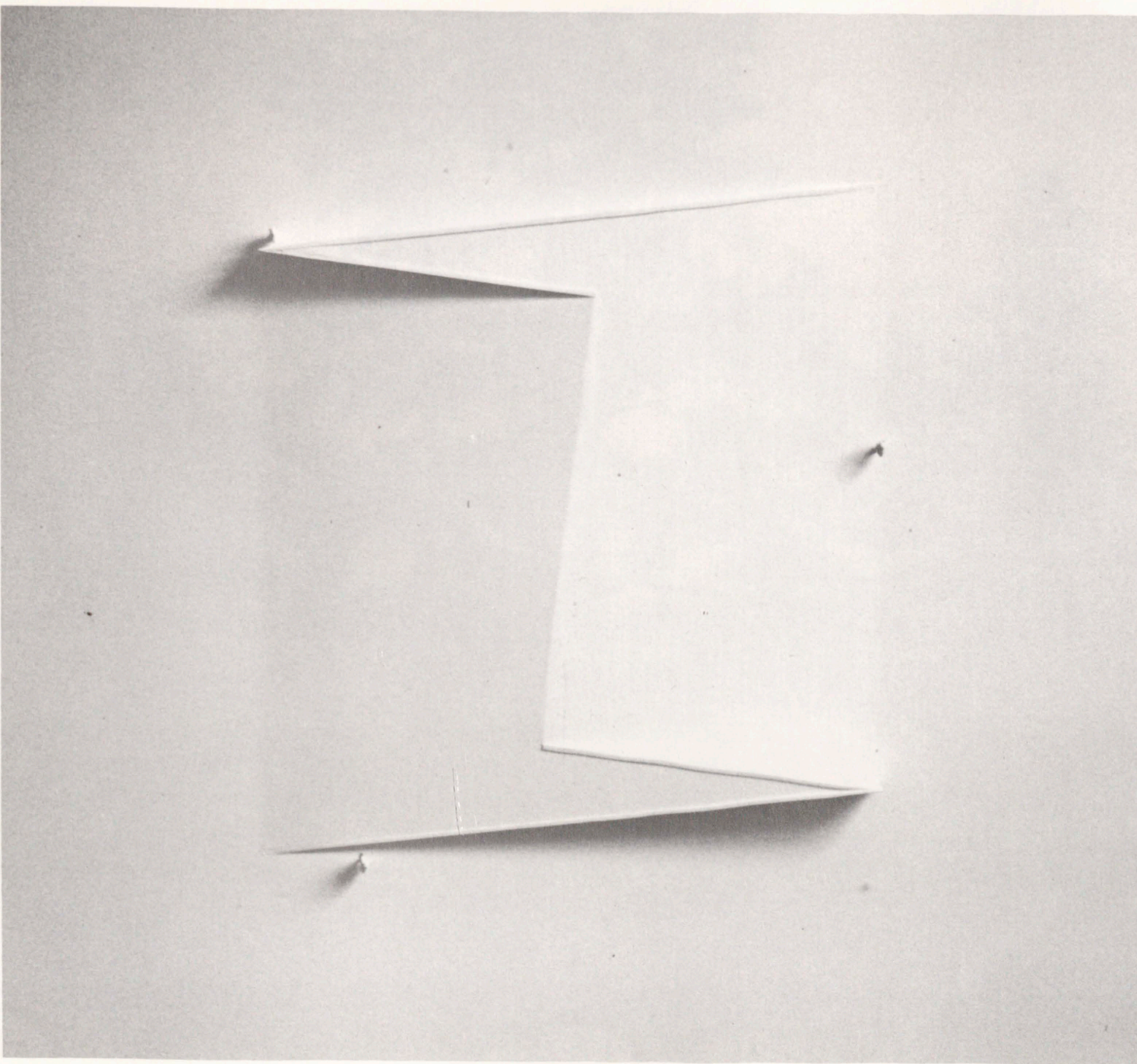
Stan Dolega

Laramie, Wyoming

Building sculpture is like writing fiction. The end-product relies on the experience of the author. It expresses feelings about their lives at that point. Art does not necessarily reflect the beautiful, just like all books don't have happy endings . . . to appreciate sculpture, education is not a prerequisite; you see what it is saying, you wonder what it's about.

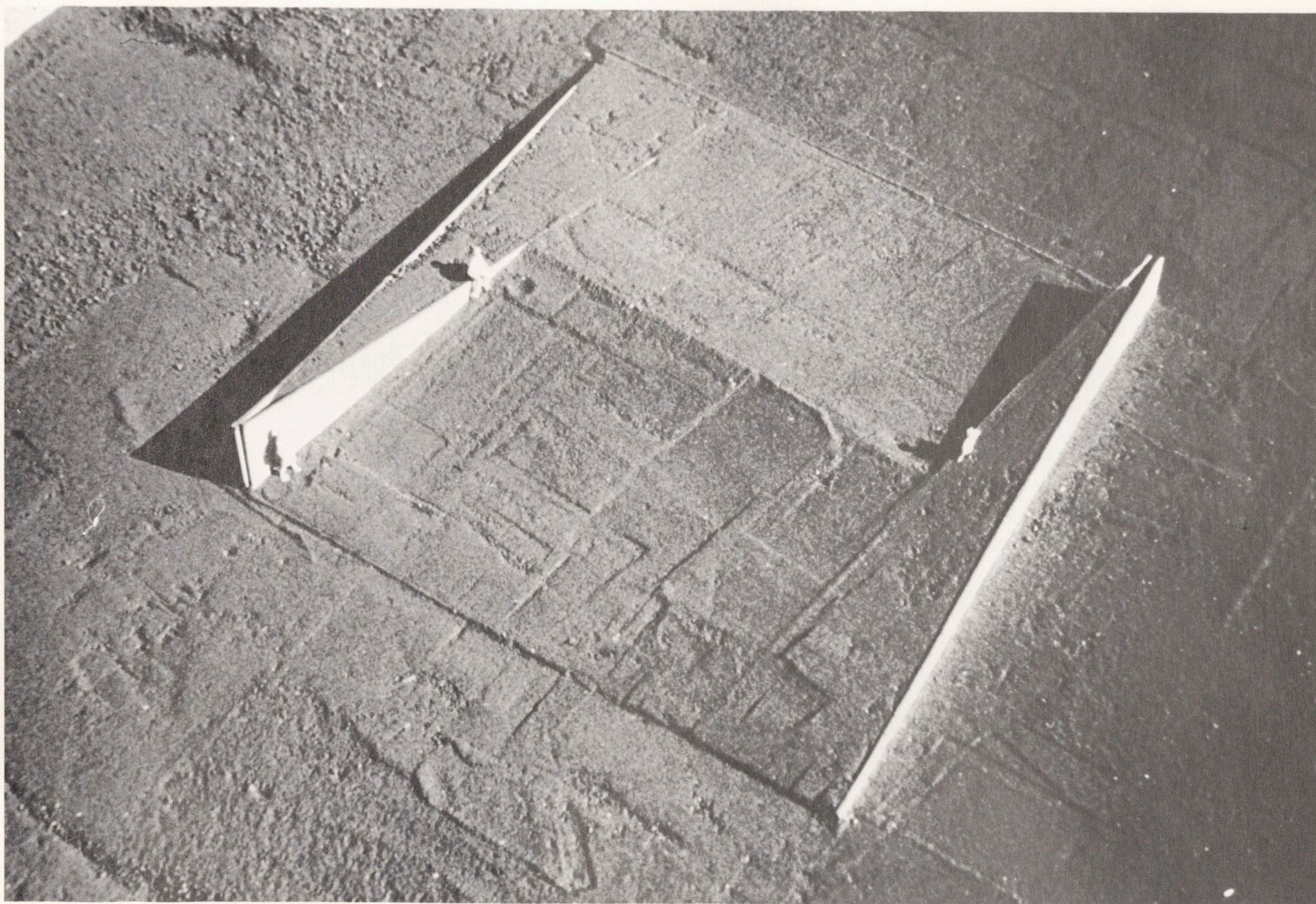


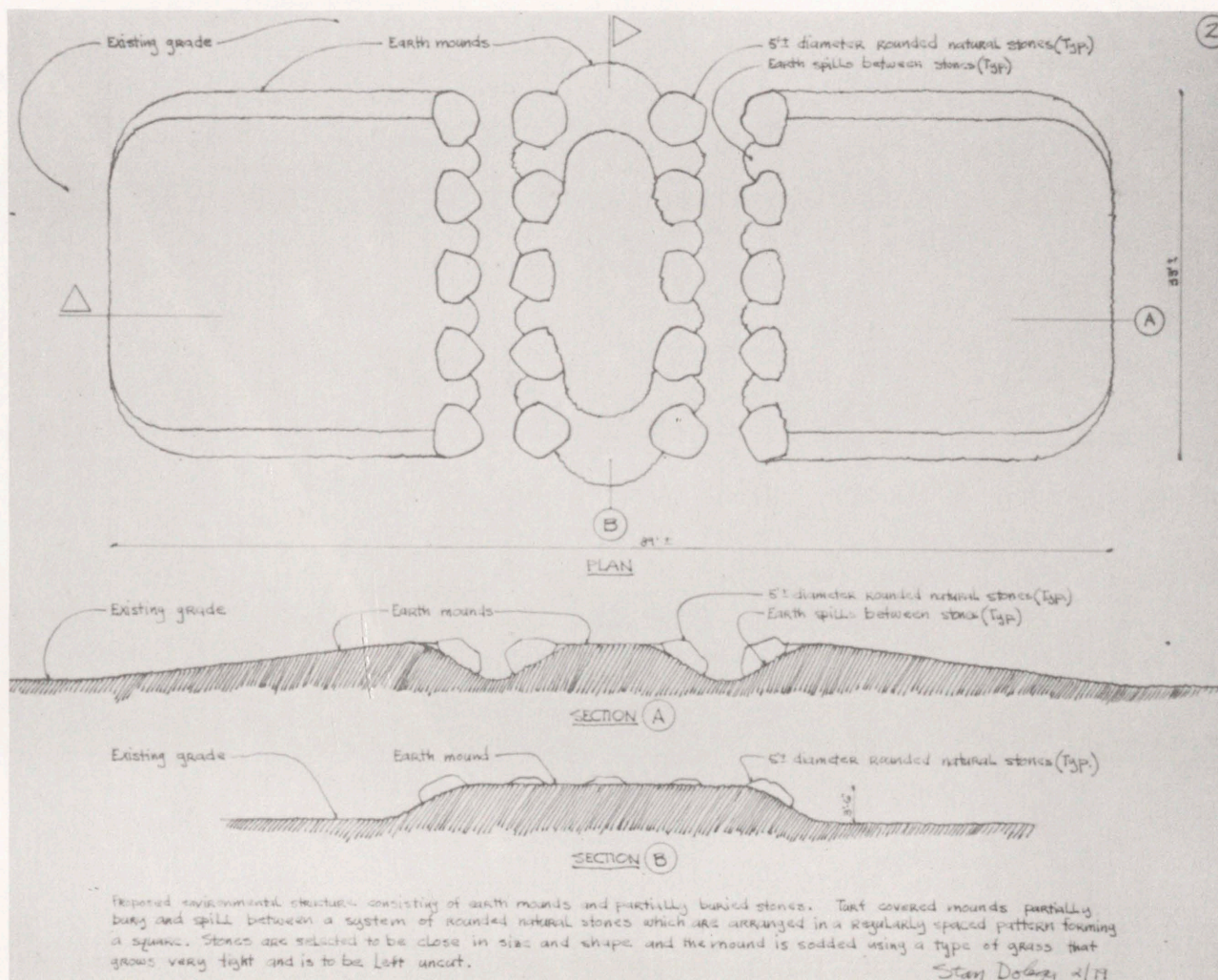
Installation at the Oxbow School of Art,
Saugatuck, Michigan, 1976.



Maquette for concrete and earth structure, 1979.

Right:
Sand casting for concrete and earth structure,
1979.





Drawing for earth mounds and stone, 1979.

Right:
Sand casting for earth mounds and stone, 1979.

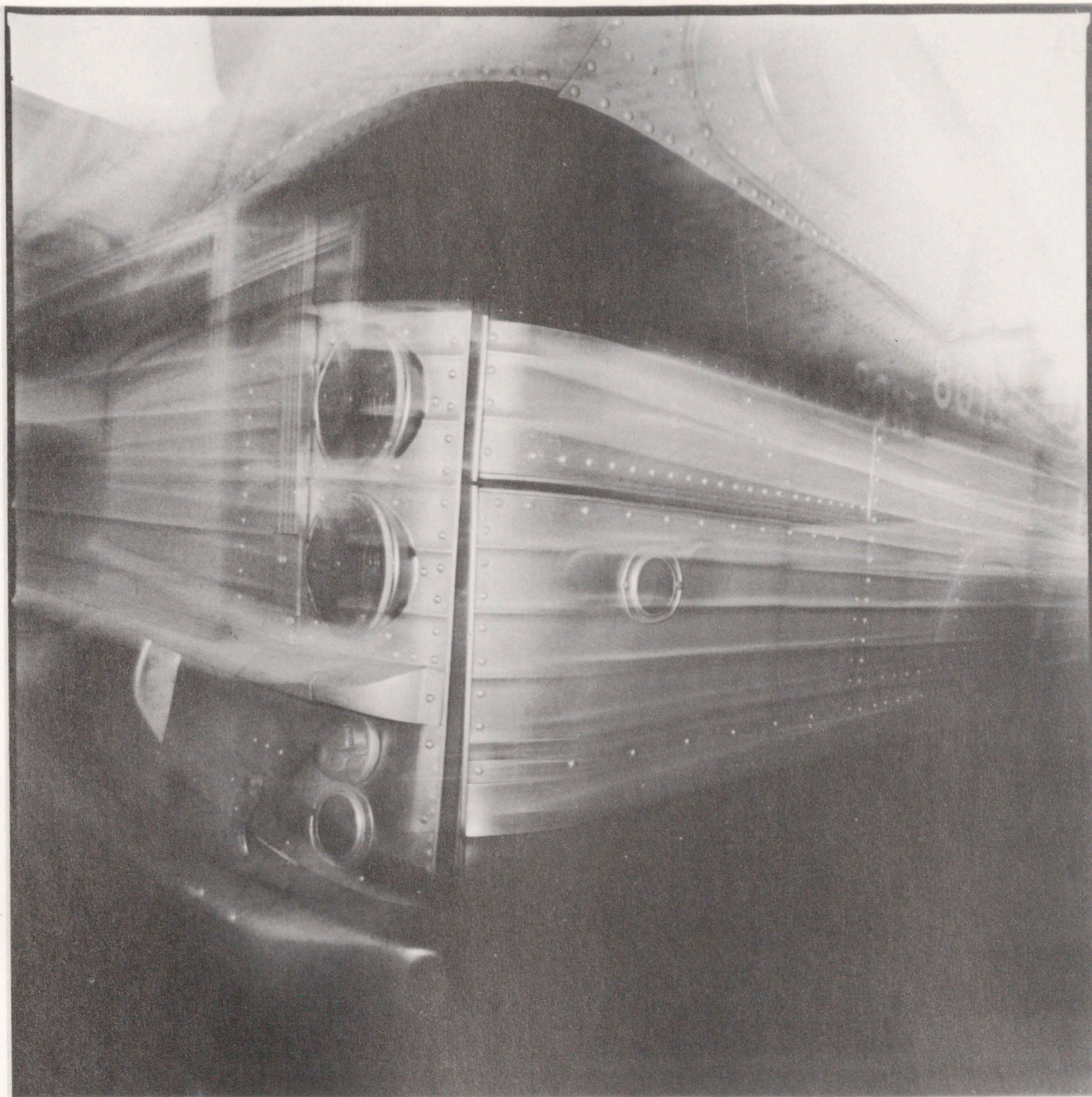


John R. Grady

Elgin, Illinois

I am currently using photography as a means to generate a sense of time passage. It is important for me to reject historical and traditional attitudes that photography should be a sharp, concise recording of an instant in time, while moving toward the expansion of the medium to include movement, dynamism, and transition.

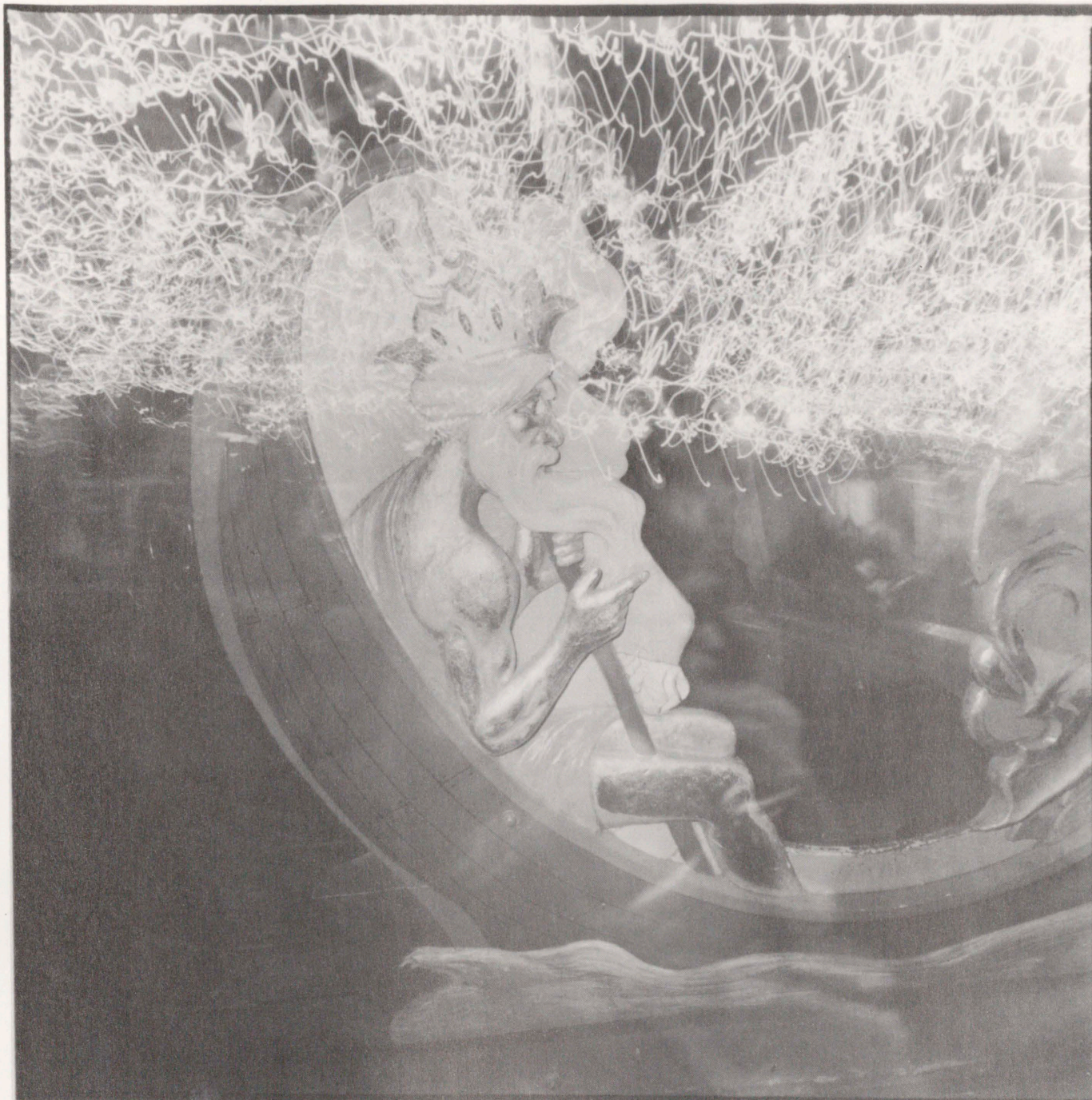
My most recent work is in this direction.











Bruce Hahn
Detroit, Michigan

Bruce Harkness

Detroit, Michigan

My name is Bruce Harkness. I hold a Bachelor of Fine Arts degree in photography from the Center for Creative Studies located in Detroit. All my photography is done in Detroit.

As I continue to work with a camera, new ideas about photography come to mind. The following statements are extracts from my journal, some recent, some a few years old.

The camera, if used with honesty and care, can be an excellent tool to help restore trust between people.

There is a great and important body of photographs hidden in many cities around the world, never to be assembled for a gallery show. They will remain in family albums, which is their natural home.

In part I feel responsible for a photograph I make in that I select, flatten, and reduce the subject. On the other hand I can no more answer for the content of a photograph I make than can an explorer answer for a mountain or river he discovers.

For me photography is defined by the few materials essential to making photographs. The process of making a photograph is very simple; anything more has to do with something other than photography.

The camera can be allowed to see for itself. Instead of the camera being an extension of the operator, let him be an extension of the camera. The camera is boss, and produces images unencumbered by human aspiration and interpretation. This is pure seeing.











Donald Harvey

Akron, Ohio

I mean to have my say about the world, and I mean to begin with life in the city. I will wrest from it an art of layers, one that describes in minute detail its appearances and its actions at the end of the second millenium.

It will have to be an art of images and words, for while my camera can record that two-colored smoke that floats from the chimneys of a factory, how can it say that the smoke chokes the old man sunning on his porch, but is not noticed by the lovers who embrace in the front seat of their car?

And, if my camera can record the sunlight playing on the surface of the monument for an industrial baron, how can it question why there are no monuments to the workers who were clubbed trying to unionize his plant?

I want my art to be about the life of the city from the look of its buildings to the stories that are told on its streets. Myths, superstitions, news stories, observations, inventions, all these should mix with what my camera records. With these layers I can describe how the city behaves, and how I will behave toward it.

That words and images can co-exist has already been proven, what matters now is their specific relationship. For my art I will have them mingle without mixing like the diverse elements in Brecht's epic theater. Or, to paraphrase Brecht, each will play its independent part in an intelligible whole.

Excerpts from *The Monuments of Akron: Five Photographs and Two Proposals* by Donald E. Harvey, © 1979. Original 32"x95".



I have always thought that the ideal, and perhaps the only possible revolutionary monument for an industrial city such as Akron, would be something like this:

It should be centrally located on a plot of ground eagerly cleared of shops and apartments by unanimous directive of the city council. Constructed of concrete or stone, it would rival in scale the largest of its neighboring structures. From the ground it would be an endlessly engaging environment of various sized walls creating winding passageways and irregularly shaped open spaces delightful to pass through. From the air it would present an abstract order so complex, subtle, and of such perfectly calculated design that it would immediately draw comparison with the remarkable achievements of the past such as Stonehenge or the earth markings of the Nazca.

The eye trained in aesthetics would marvel at the monument's correctness of scale and relationship to its site. The workers and other lay people who would constitute most of its audience would find its spaces full of intimate nooks appropriate for a lovers' rendezvous and broad grassy knolls perfect for picnics or other escape from the work-a-day world. Children would delight in playing games of tag or hide-and-seek around its irregularly sized and shaped walls.

Until well after its construction was completed, after its public popularity and wide-spread fame were assured, its

additional and hidden meaning would remain the secret of only a carefully chosen few. Then, when the monument had become an undisputed public fixture and a source of civic pride, the secret would be leaked into the community as rumor and allowed to spread without disclosing its source.

At first the public would be incredulous, but, upon checking, the proof would be there. Long, noisy lines of people would jam the stairways and elevators to the tiny office where the secret had been kept. There, from a window set into the wall at an angle, the only true view of the monument would be seen.

It would be revealed as an anamorphosis, a distorted image that looks normal only when viewed with a special device. From the special vantage point of the window, the monument's walls, its wonderfully planned abstract spaces, the picnic grounds, the lovers' nooks would coalesce into an image, a giant mural that told the truth about the city: what businessmen had been partners in what secret deals, how the union leaders had conspired with the company presidents, what society stalwarts were deeply in debt, who kept their senile father locked in the attic, which ministers slept with the parishioners' wives...

The outrage would be immediate, the monument would probably be destroyed in a matter of days. No one's life would remain untouched. Society's carefully constructed props would crumble, the revolution would be at hand.



David Leach

Dayton, Ohio

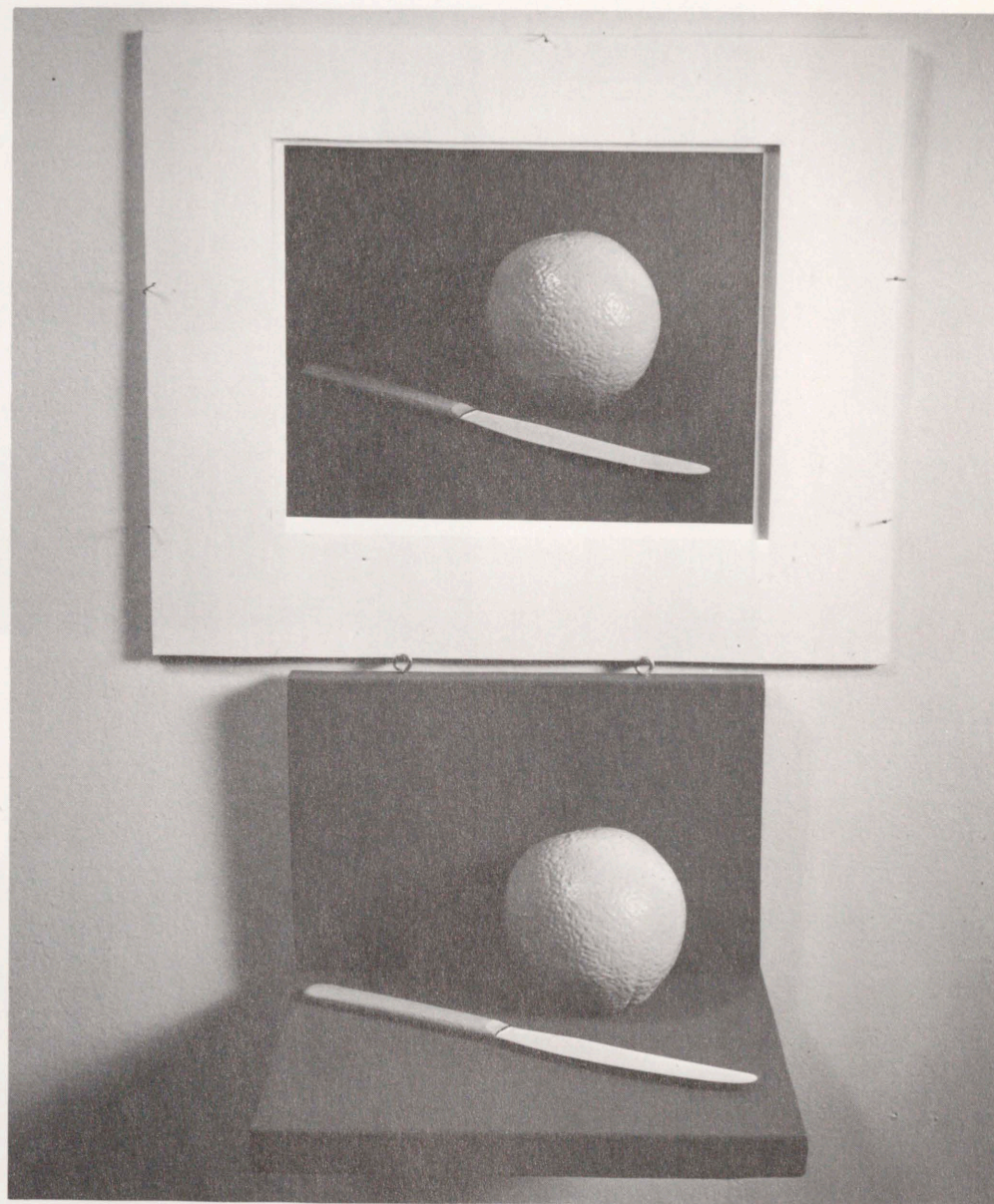
For the last two years I have been concerned with aspects of pictureness and perception. Of the thirty or so pieces within this issue, the earlier ones tend to deal with such elements as the pictorial contrivances of perspective, scale reduction, color alteration, cropping or framing, and axonometric or paraline drawing in a fragmentary manner. All of the works exist in pairs: a model of three dimensional study built within the guidelines of pictorial language, along with a picture—usually a photograph—depicting the model. The pairs are exhibited adjacent to one another, inviting comparison and forming a dialogue around the particular characteristics of pictorial language and the perceptual mechanism through which we read objects.

The recent pieces develop a more general concern for composition (or an accumulation of the above elements), as well as including the comparison of pictures from different media contexts. I am involved with the consistency of each component's particular language, which underscores the difference between, for instance, object (painted)—painting of object—photograph of object (painted). Of equal interest, paradoxically, is the interdependence of each component within a group, or, the visual constancy which suggests similarity among the components.

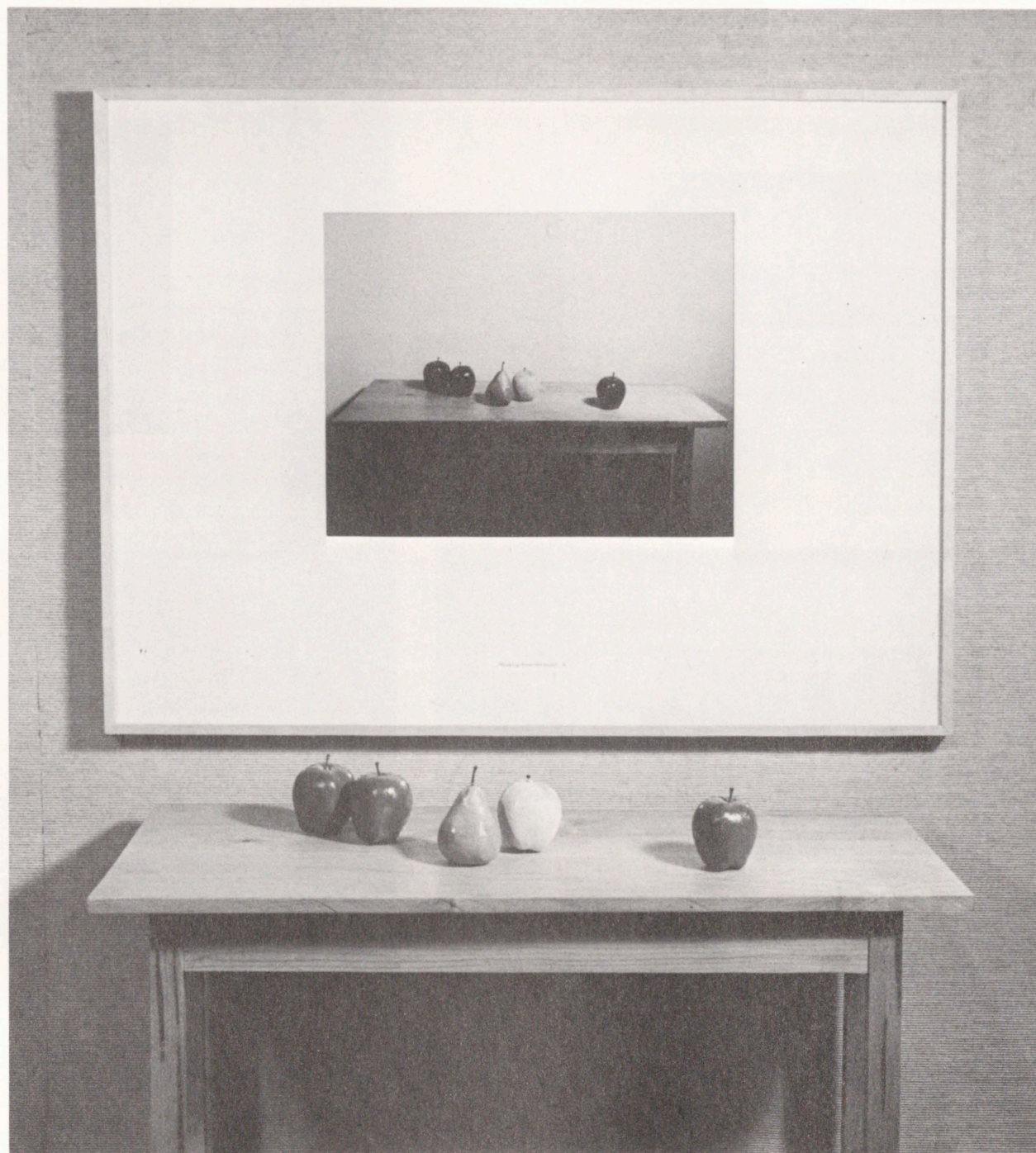
There is a "betweenness" reflected in this paradox, and in the pieces themselves, which I find consistent with the overall stance of the work in relation to issues of contemporary art. The self-referential or introspective orientation, which is generally a characteristic of Formalism, is somewhat opposed by the Conceptualist's philosophic inquiry suggested in the analysis and comparison of pictorial and perceptual constructs. If Formalism still provides a basic visual language or logic in the area of art and criticism, as well as a kind of protection and isolation of the art object, it seems that perception, as the grammar of that language, can provide the ingredient towards various relationships between art and life.



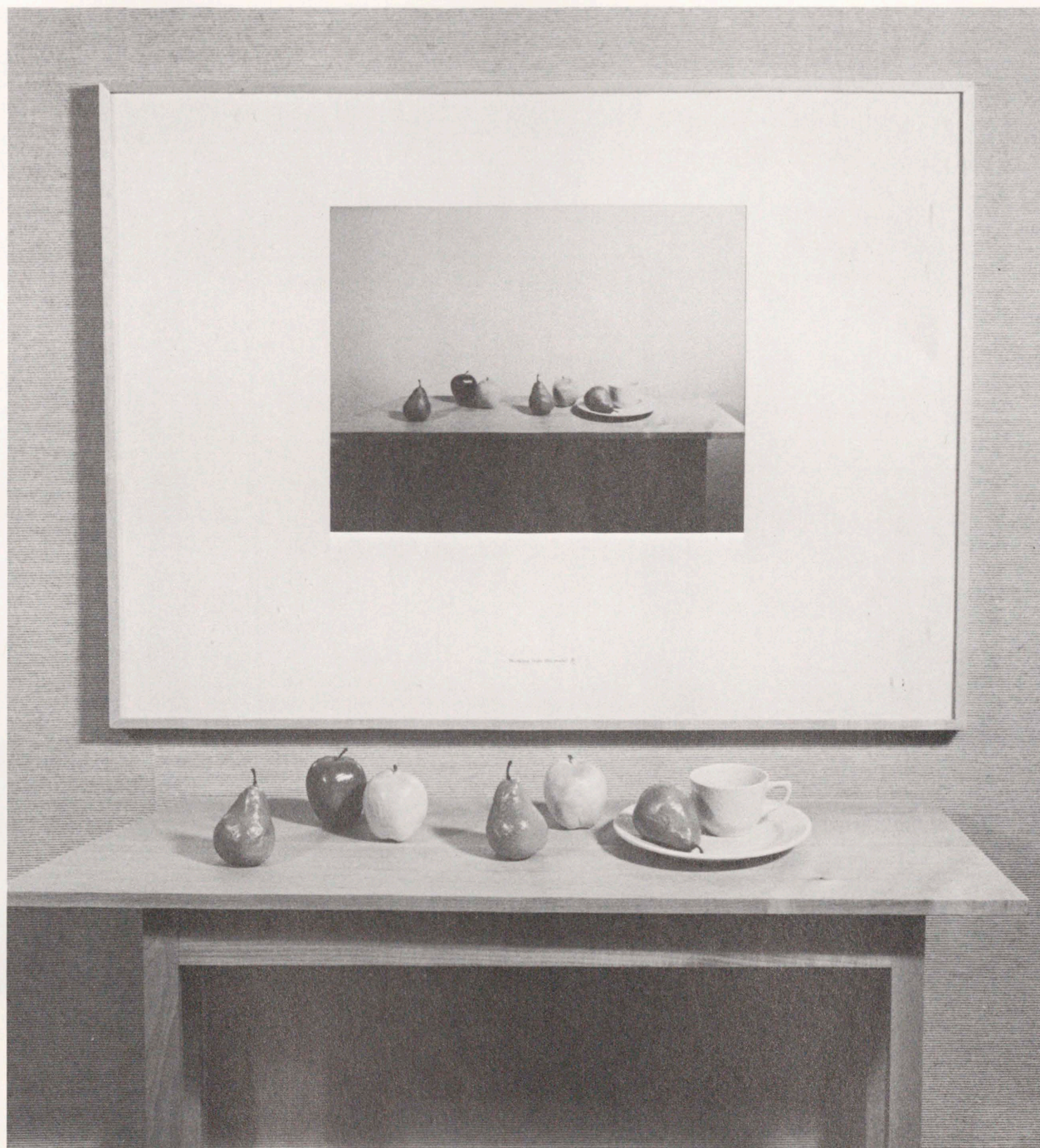
Interface/Russell's Table, 1978, mixed media.



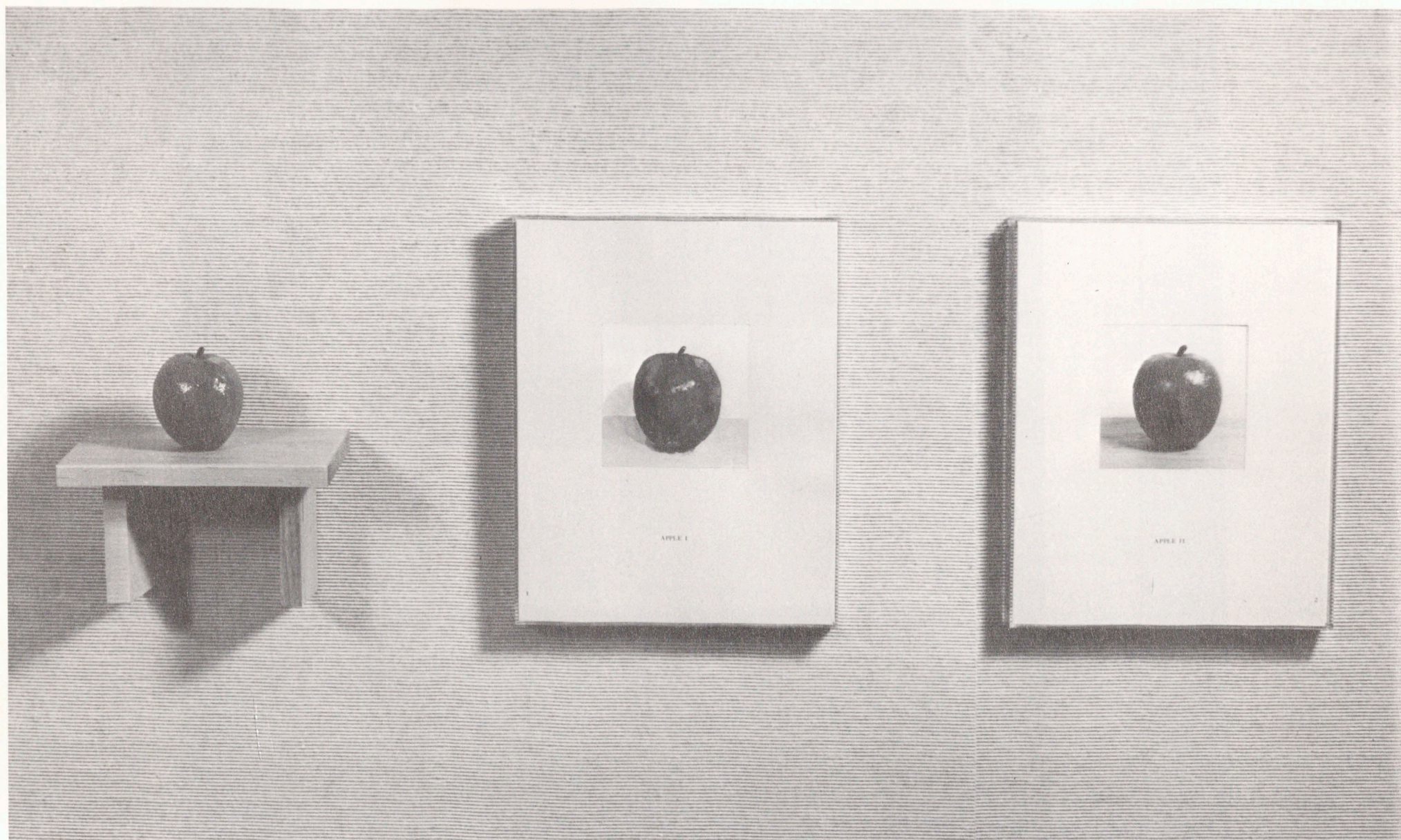
Interface/Black and White #3, 1978, mixed media.



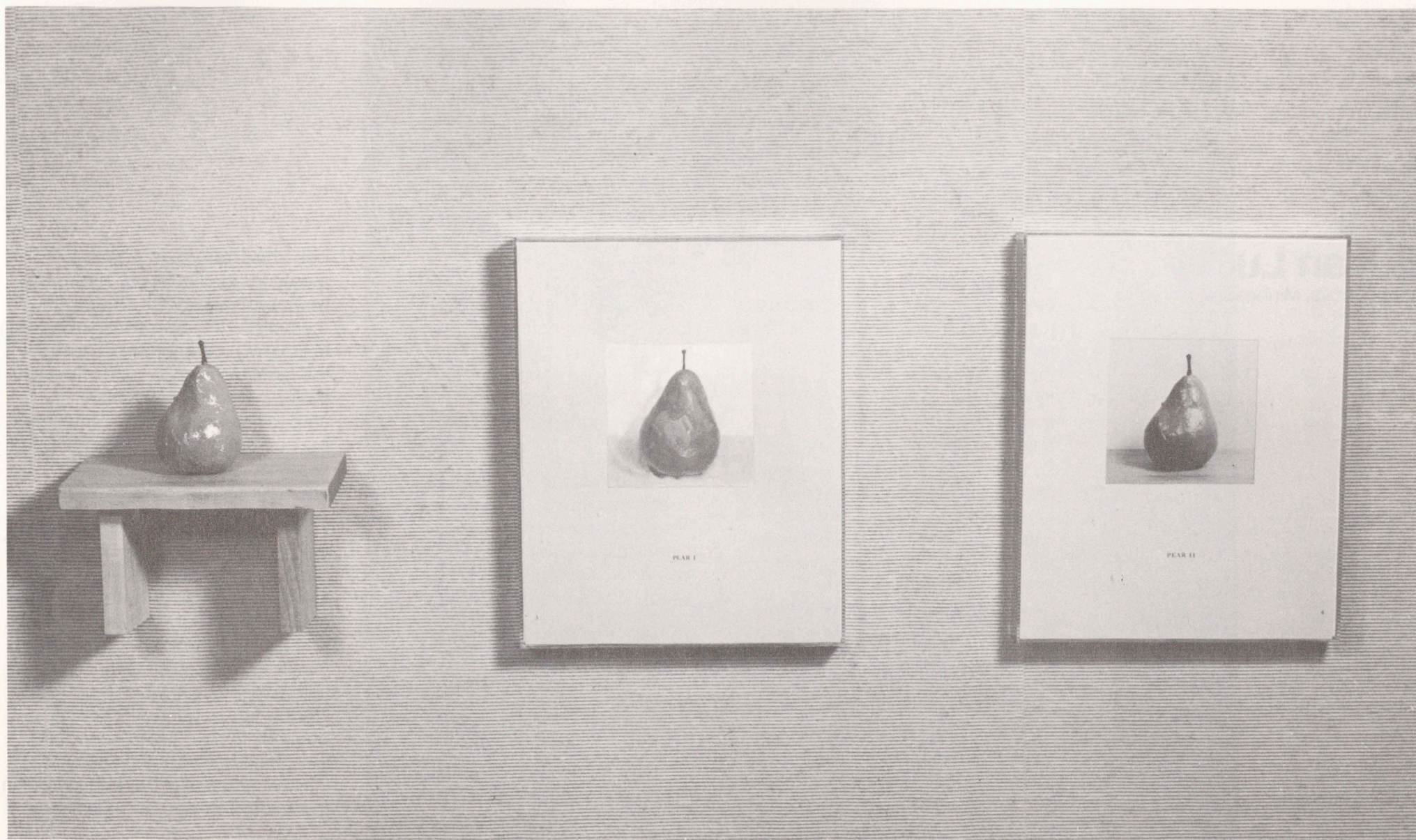
Working from the Model A, 1979, mixed media.



Working from the Model B, 1979, mixed media.



Apple, 1979, mixed media.



Pear, 1979, mixed media.

Susan Lucey

Minneapolis, Minnesota

The images in this show and catalog are stills taken from my film, "The HARNESS Snapped, the Fancies Fall, I am the Woman SNAPPED the HARNESS." The film, among other things, is an attempt to create a flowing environment of time. All through my life, the compelling enigma has been my experience of time . . . the power of the present and the possibilities of the past and future. Inherent in the film is my interest in motion which acts as an accelerator of time sense. Trusting in intuitive abilities to lead the beginning steps of the film without any indication of a final product, the outer symbol of a profound psychological process began . . . "the Harness Snapped." Rooted in my past (childhood, dreams, geography), the work is developed in the present. The present is the point of power.

"In point of fact, we are unity of image and memory, in the functional composite of imagination and

memory. The positivity of psychological history and geography cannot serve as a touchstone for determining the real being of our childhood, for childhood is certainly greater than reality. In order to sense across the years, . . . dream is more powerful than thought."¹

"Memories of dreams, which only poetic meditation can help us recapture, are more confused, less clearly drawn. The great function of poetry (Art) is to give us back the situation of our dreams."²

The act of making film is my striving for a transformative vision. The filming is done on a small farm in Minnesota. The imagery is what exists there. Through this family, within this serene setting, I am captured by my own vision. The film becomes a poetic document. With camera in hand, there is an actual physical involvement with the landscape, the children, and animals. Theresa, the blonde child,

became a vehicle for my own memories of childhood. The horse, harnessed and black, is also a memory . . . my own sense of binding in time. My experience of filming at the farm, by living in such images as these, in images that are so stabilizing as these are, transforms my perception of life, frees me from its fetters and allows me to live according to its original impulse.

Through the act of cutting film (as well as shooting film), all my capacities are in mutual interplay . . . the push and pull between analytical understanding of the medium, ideas, and the fluid, spontaneous, and intuitive love of surprise and the subtle, classical transitions of forms, images, and colors. All of this is bound to my personal growth and awareness. Most significantly, the intuitive process of developing film in this manner grows more confident.

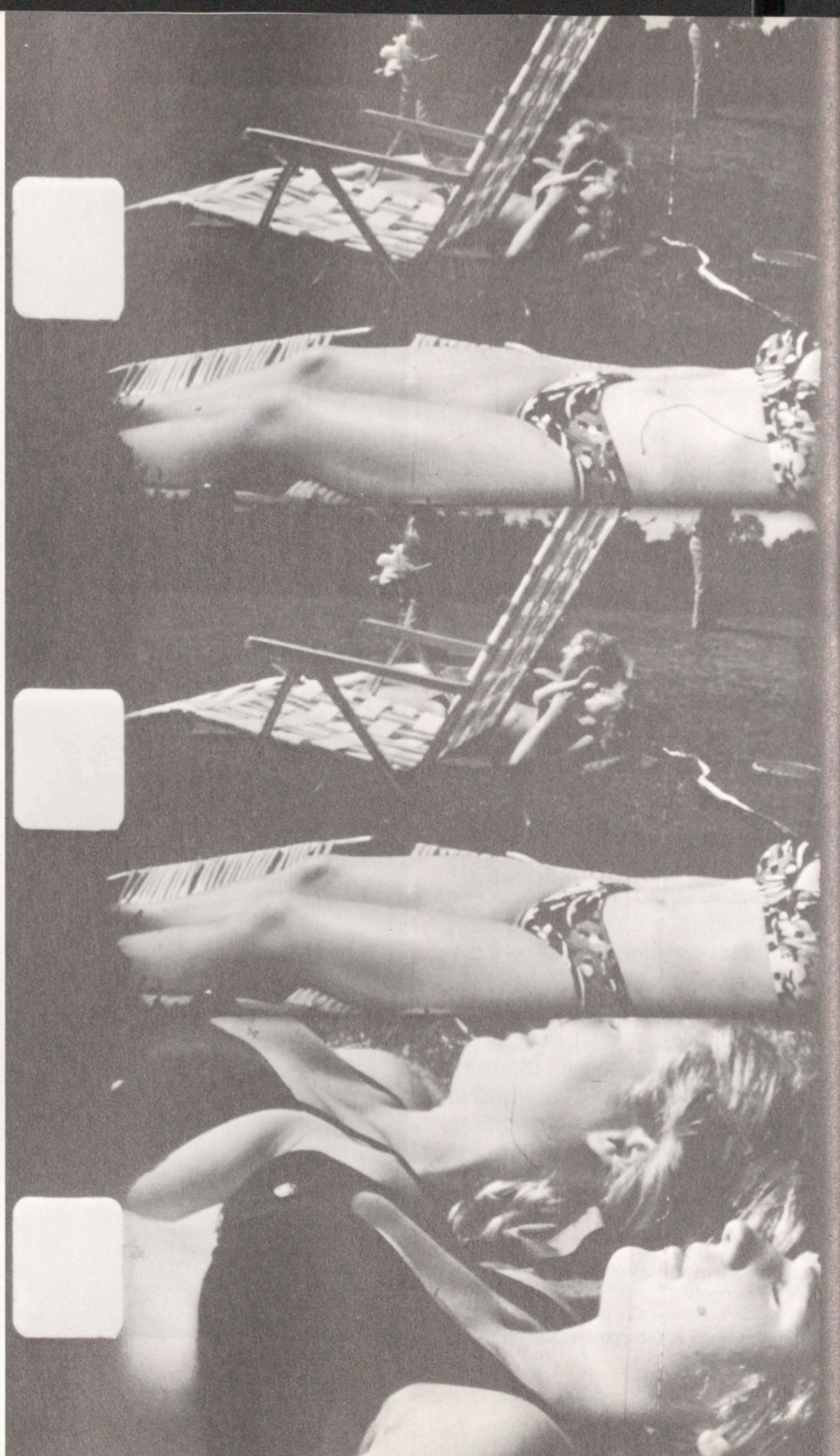
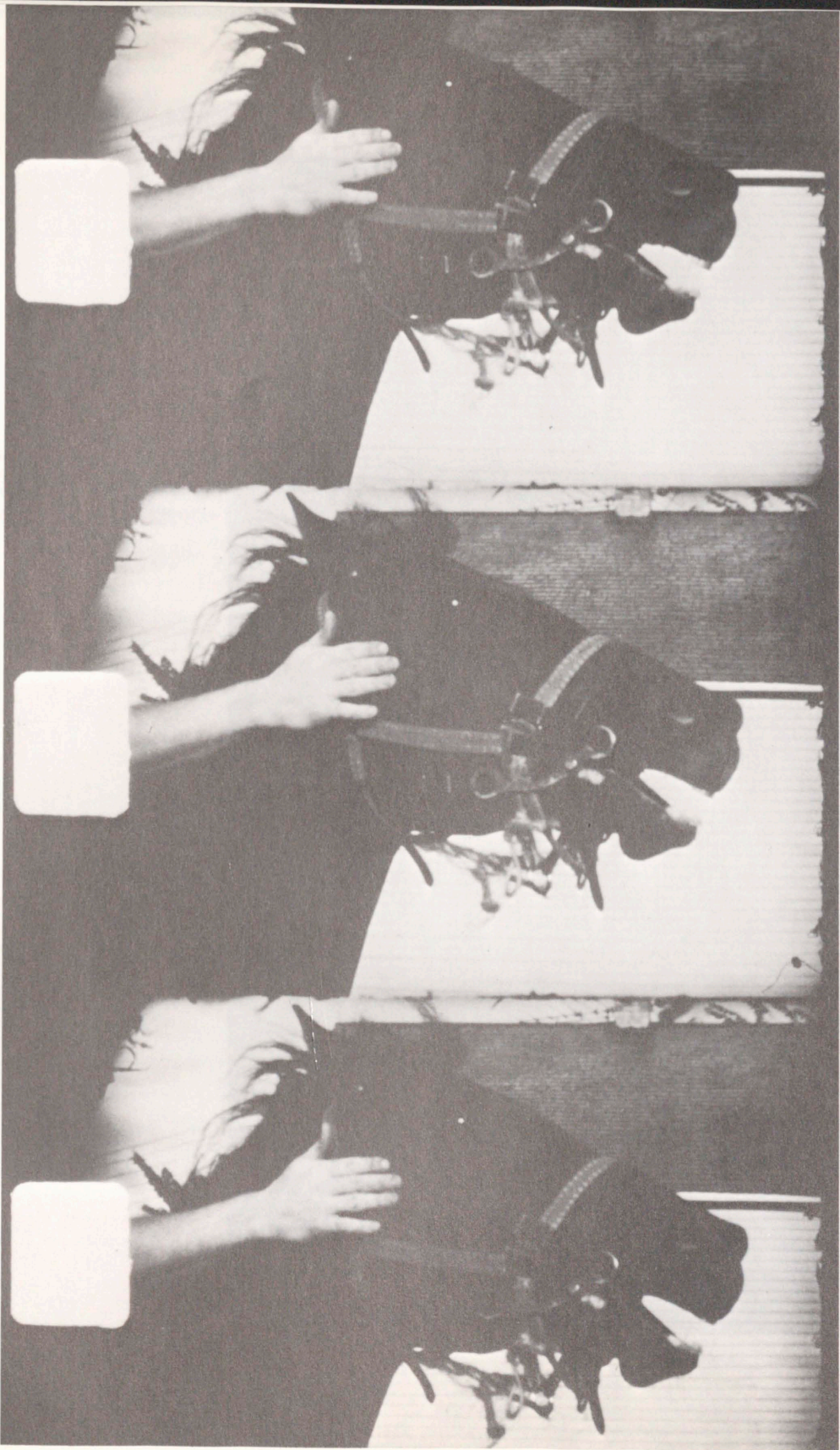
1. Gaston Bachelard, *The Poetics of Space*, p. 16.

2. Gaston Bachelard, p. 14.



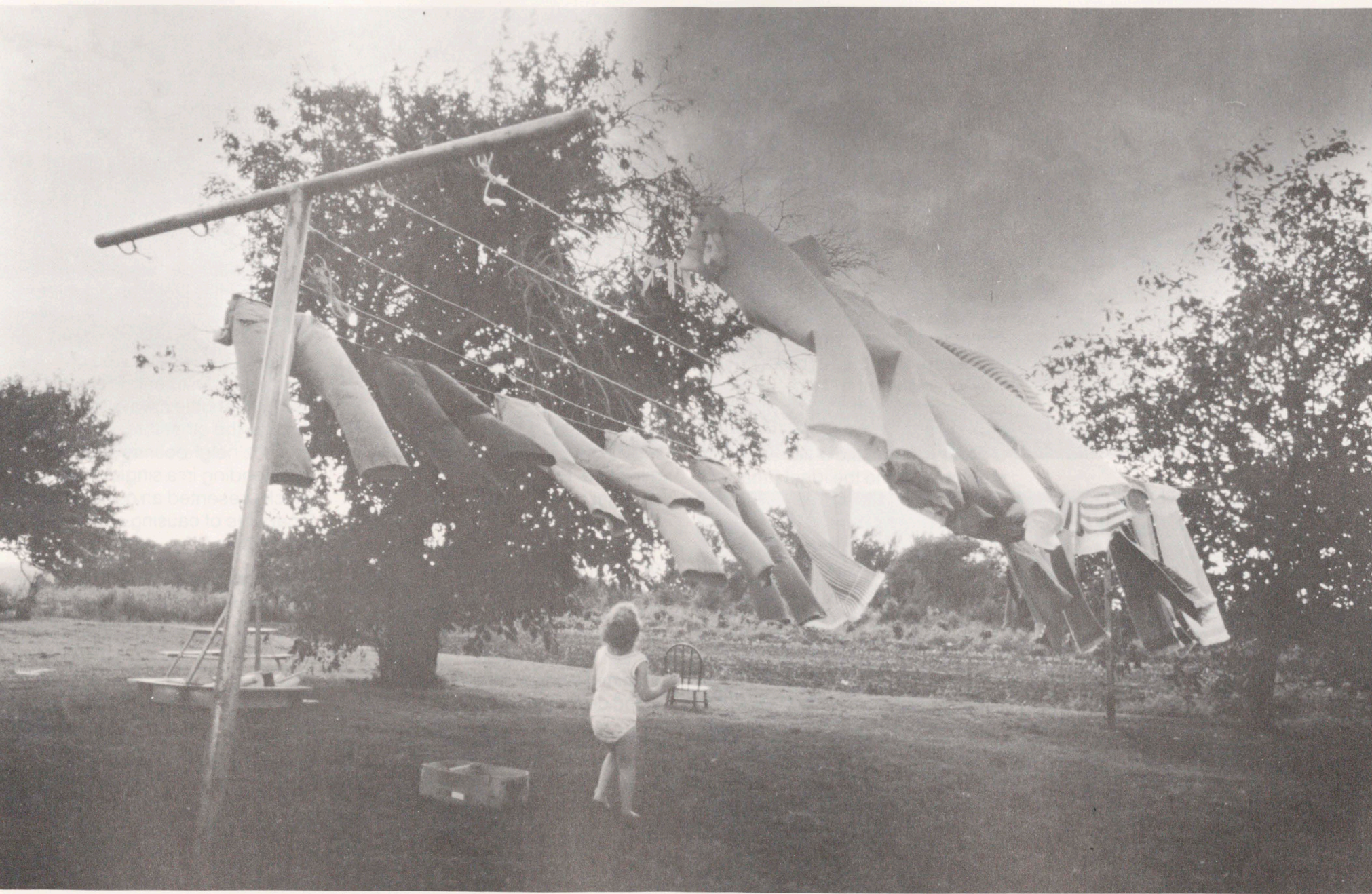
"I am waiting for a rebirth of wonder"
Lawrence Ferlingetti

Photographer Victor B. Prokopov









Thomas Macaulay

New Carlisle, Ohio

What if I were to say that it was to my interest to use a strategy of perspective. A strategy used in a conversation designed to blur the distinction between object (structure) and image (box). What if it was within this interest to call for a conference involving retinal and cerebral, with the subject of discourse being the antithesis of the real (object) and the ideal (image). How about if I were to say that during this conference it was not without some interest to censor all dialogue regarding the acknowledgement by the seen (real) to the existence of the known (ideal).

Then I would say that by using this censored material as a script it would be appropriate to set up the interview between the seer and the structure, with each having control over the other. The real structure could restrict the reception of the ideal box until the known image regulated the perception of the seen object. During

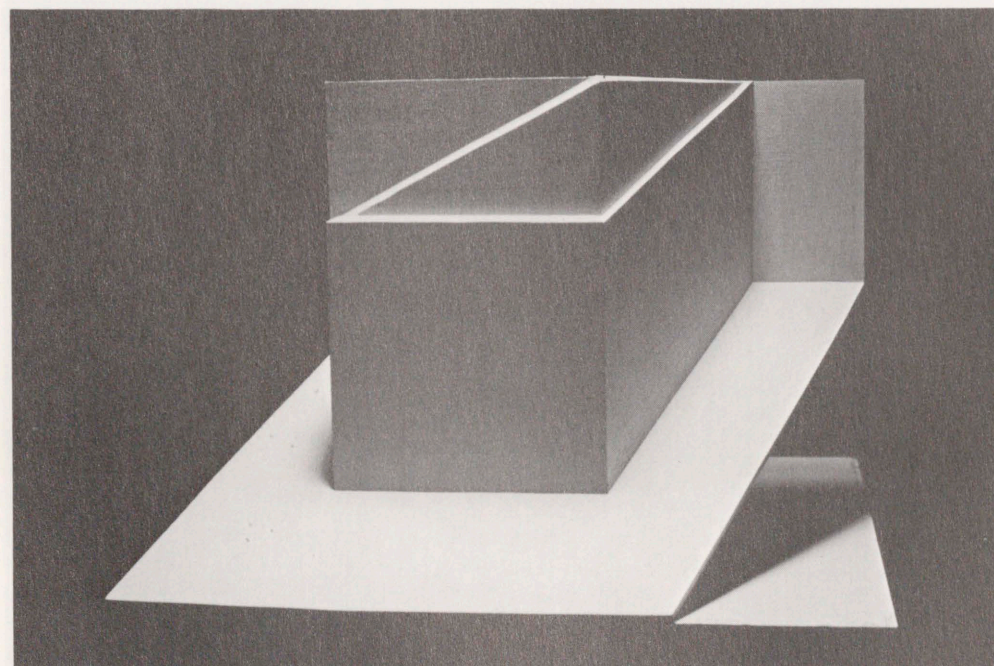
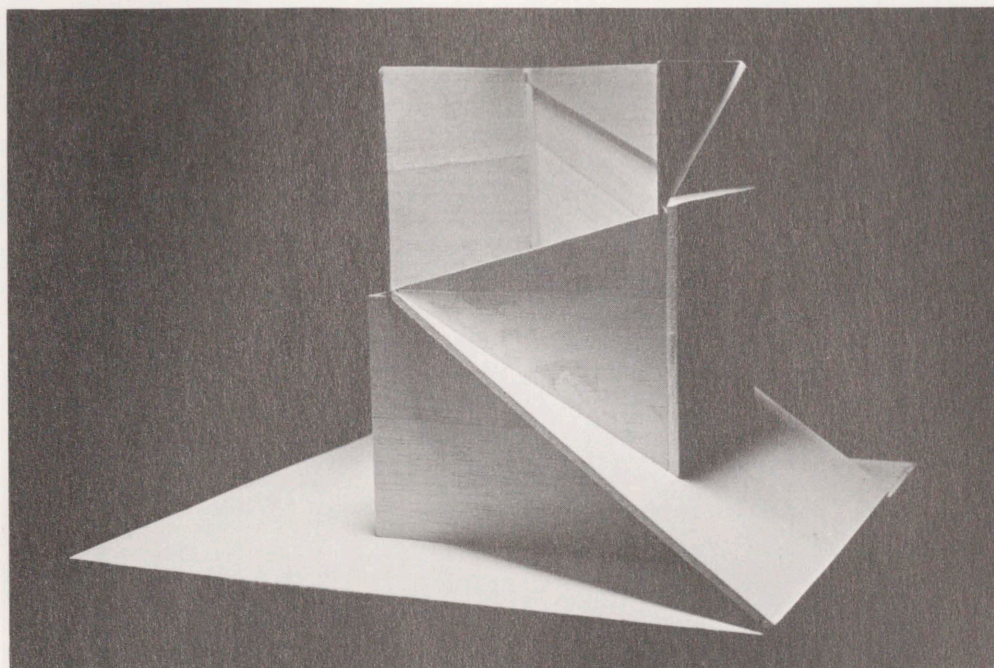
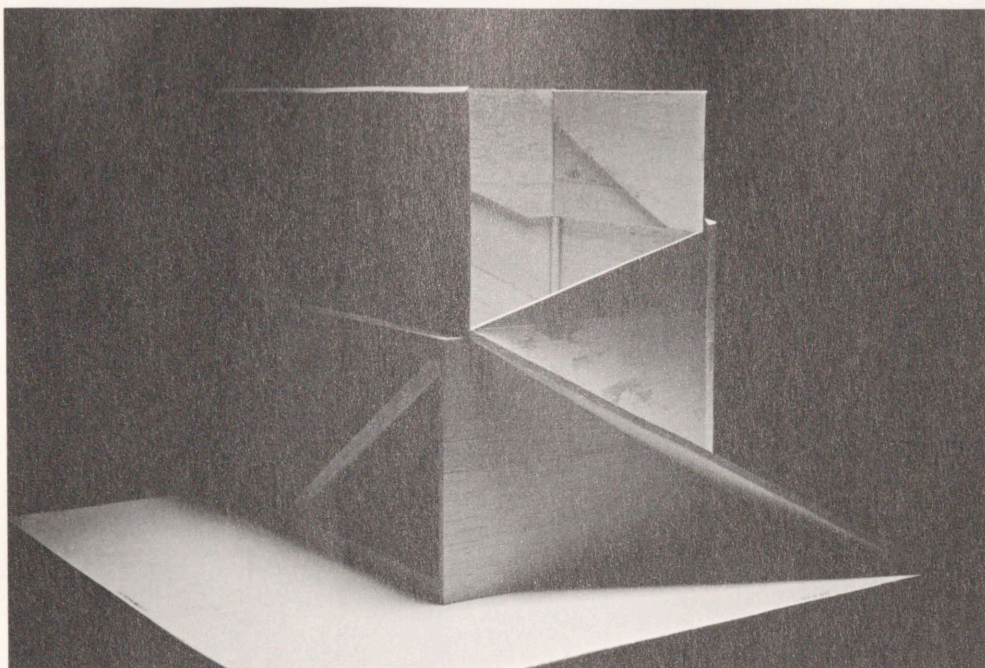
the wait there would be some interest in discussing the topics of scale, stage sets and "in the round." This kind of talk would be allowed until the subject of photography came up.

"Thomas Macaulay is . . . involved with the trompe-l'oeil and the miniature. From certain specific pictorial angles, fascinating open box constructions come together to read as complete rationalistic gestalts; that is, as optical illusions. Yet, excepting these single special instants in viewing, in every other avenue of examination the boxes remain expressionistic accumulations of constructivist balsa wood detritus."

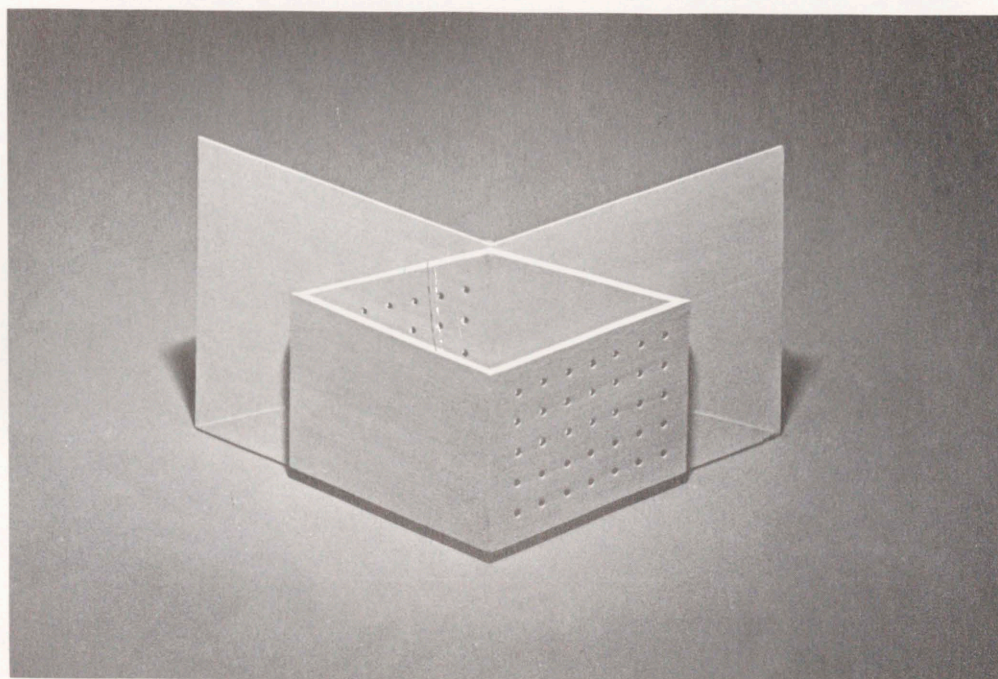
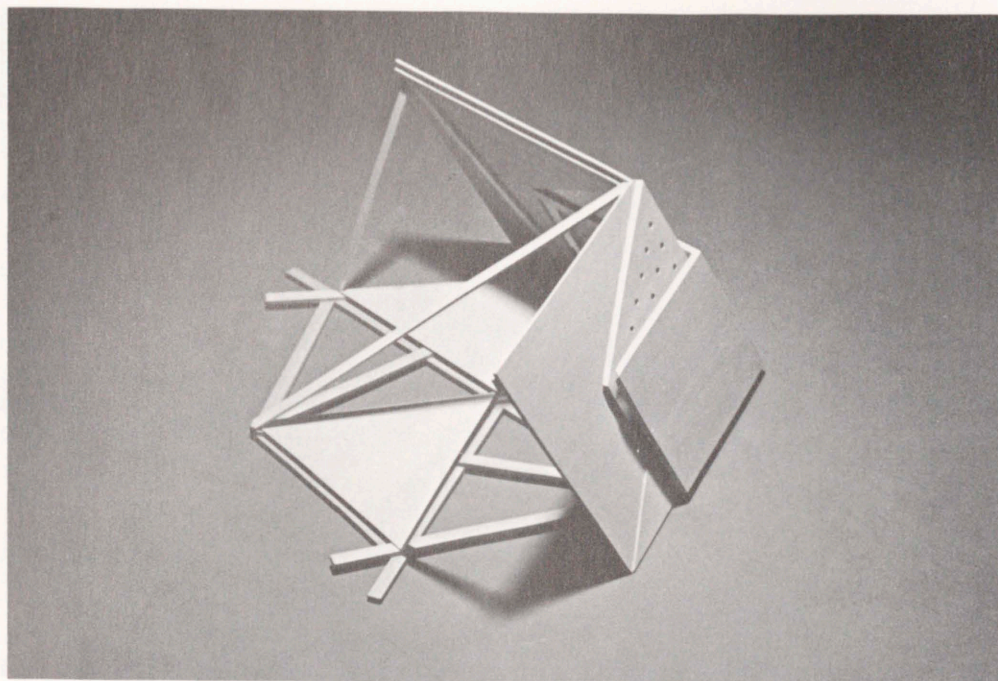
Robert Pincus-Witten, 1978,
*Unanswered Questions, Six
in Ohio*, Ohio State University.

"Sometimes the box shifted its position considerably, in order to use, one after the other, shuttles which were a long way apart; at other moments several shuttles belonging to the same area required only the slightest adjustment. The point of the selected shuttle always found a path through the other threads, issuing from the neighbouring sockets and all extending in a single direction, which presented an open-weave incapable of causing any obstruction."

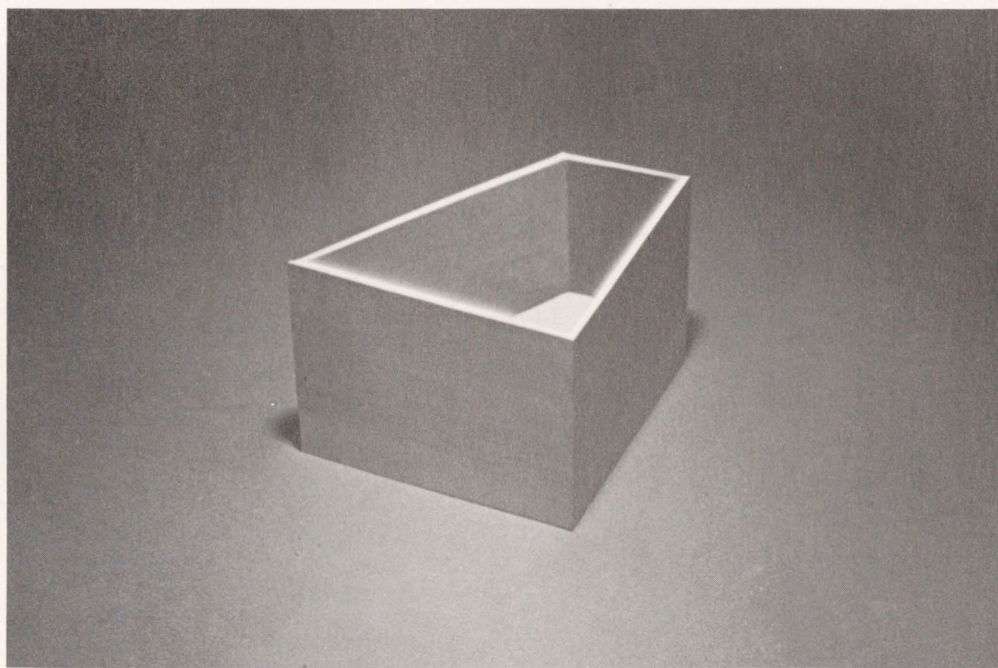
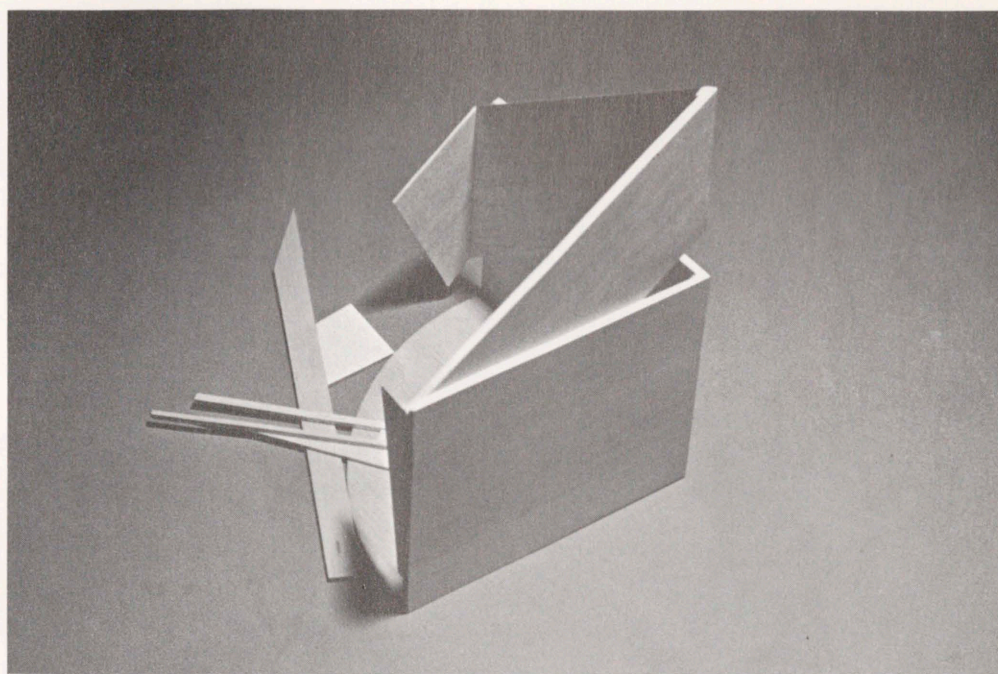
Raymond Roussel,
Impressions of Africa.



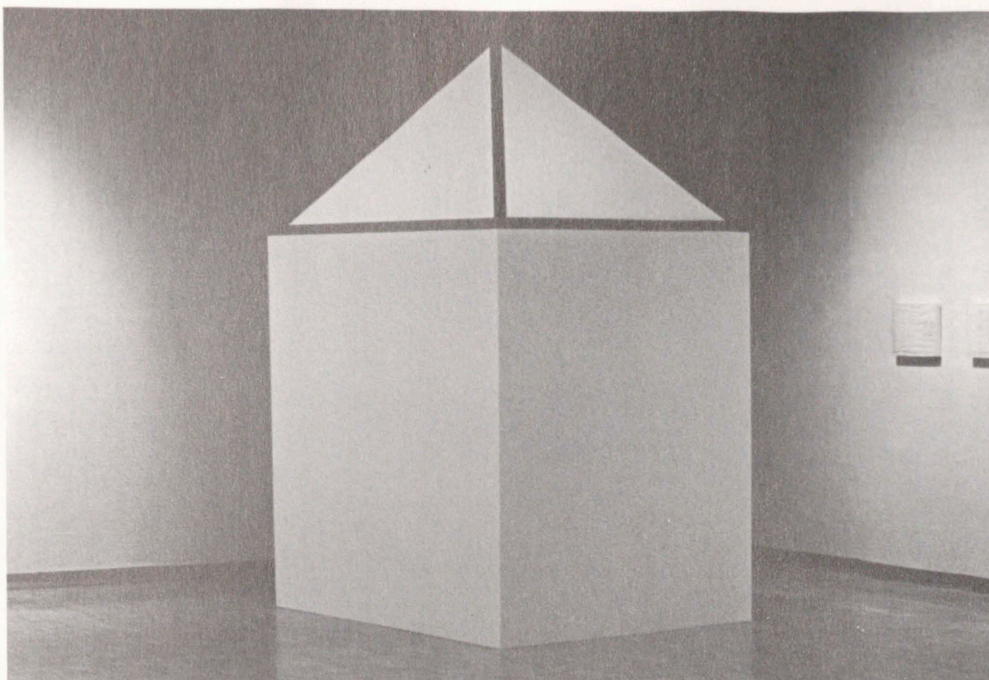
Open Box Type (Red), 1977.



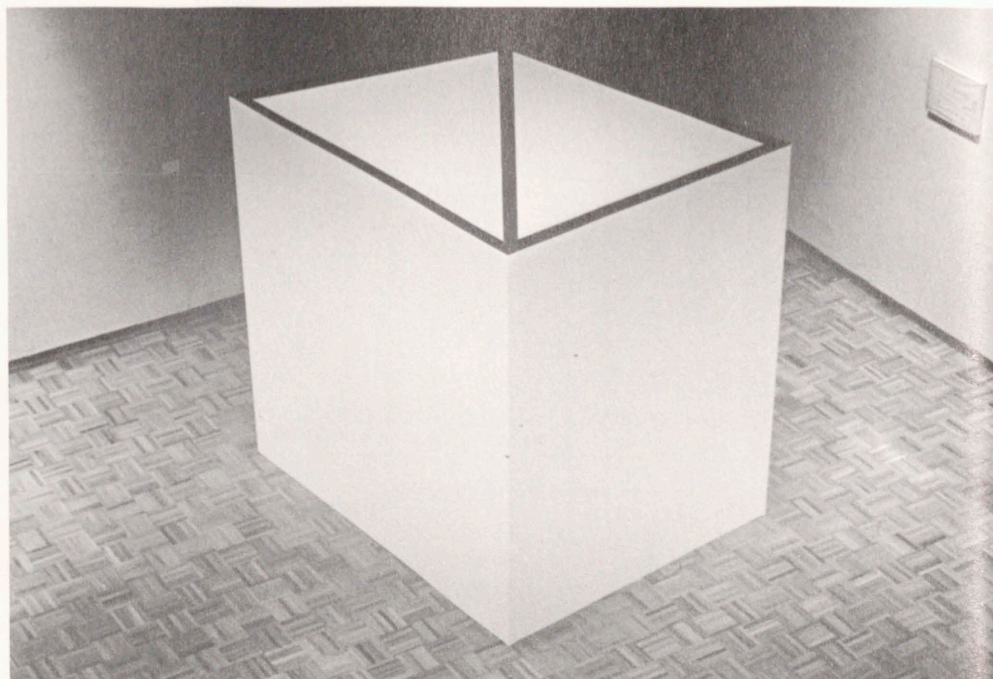
Open Box Type (Brown), 1977.



Open Box Type (Black), 1978.

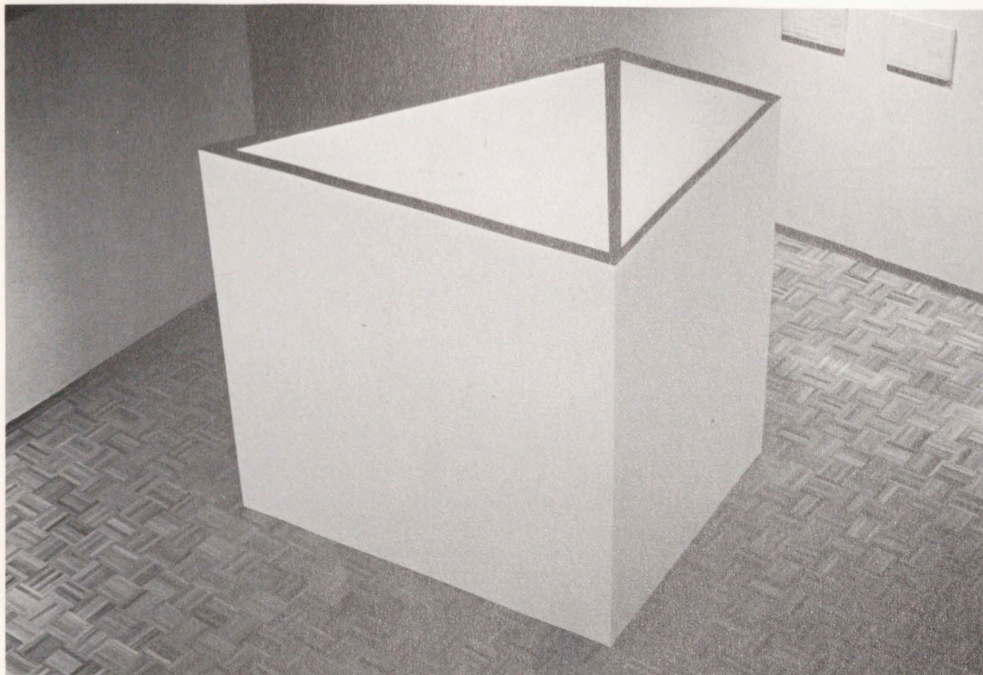


View from Gallery entrance

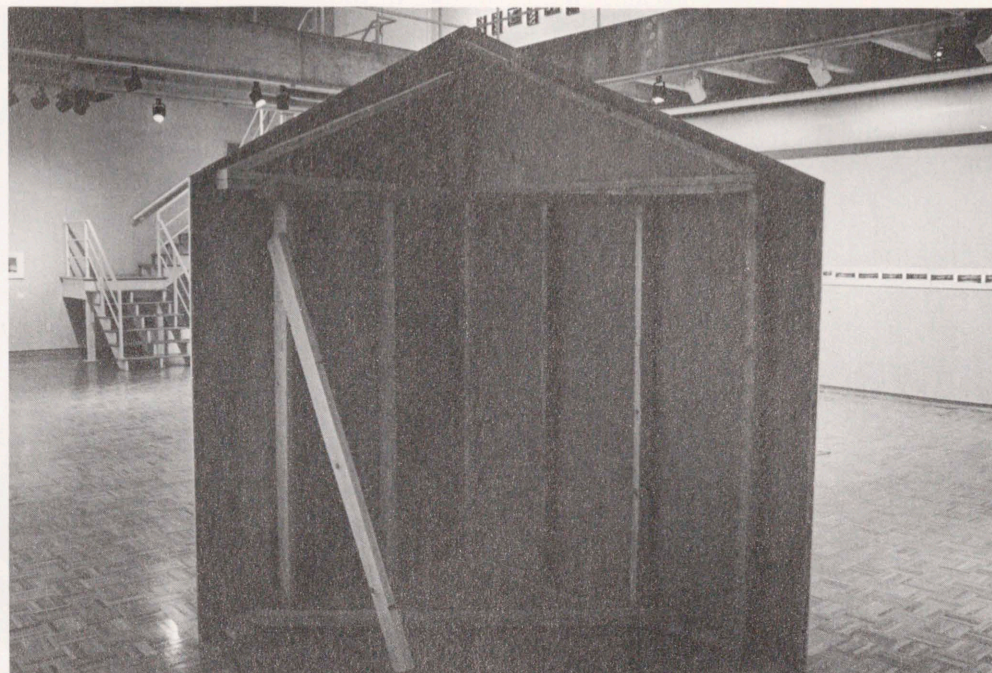


View from top of stairs

House/Open Box (Installation), 1979.



View from balcony



This construction for the Fellowship Exhibition at Wright State University Gallery was made of 2 x 4s, drywall, metal edging, white paint, and black tape. The two finished surfaces were illuminated by general tungsten light in combination with quartz beams focused on the triangular portions.

Edward Mayer

Athens, Ohio

Isak Dinesen addresses herself to ideas of structure and support, dimensionality and equilibrium, ambition and effort, success and failure, perfection and pattern, and dark and light in her short story, *The Diver*. I respond strongly to the poignant sculptural references evoked in the following passage:

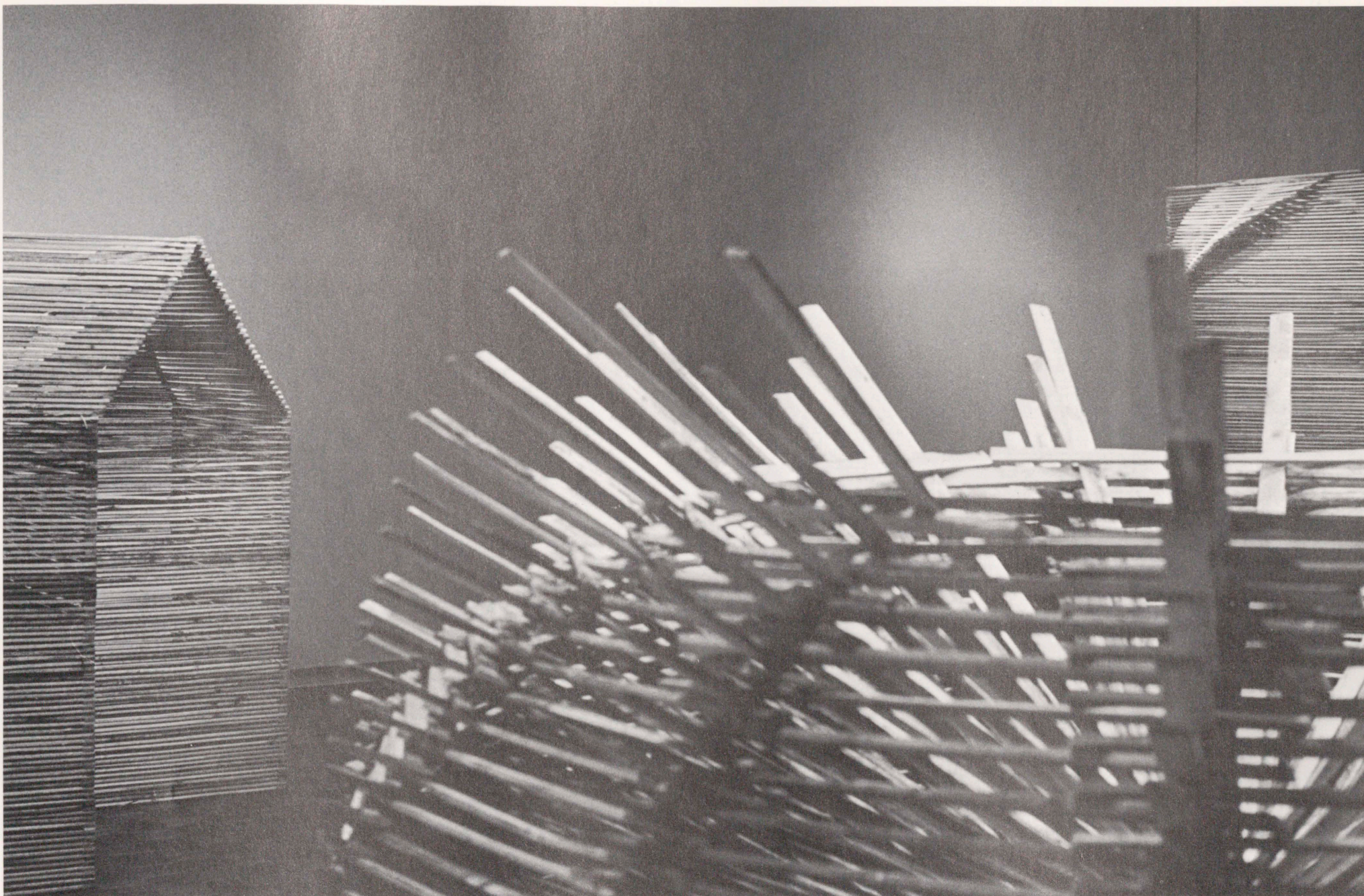
" 'We fish are upheld and supported on all sides. We lean confidently and harmoniously upon our element. We move in all dimensions, and whatever course we take, the mighty waters out of reverence for our virtue change shape accordingly.

" 'We have no hands, so we cannot construct anything at all, and are never tempted by vain ambition to alter anything whatever in the universe of the Lord. We sow not and toil not; therefore no estimates of ours will turn out wrong, and no expectations fail. The greatest amongst us in their spheres have reached perfect darkness. And the pattern of the universe we read with ease, because we see it from below.' "

The reproductions on the following pages are of sculptures completed in late 1978. I use 2' and 4' lengths of wood lath as a module.

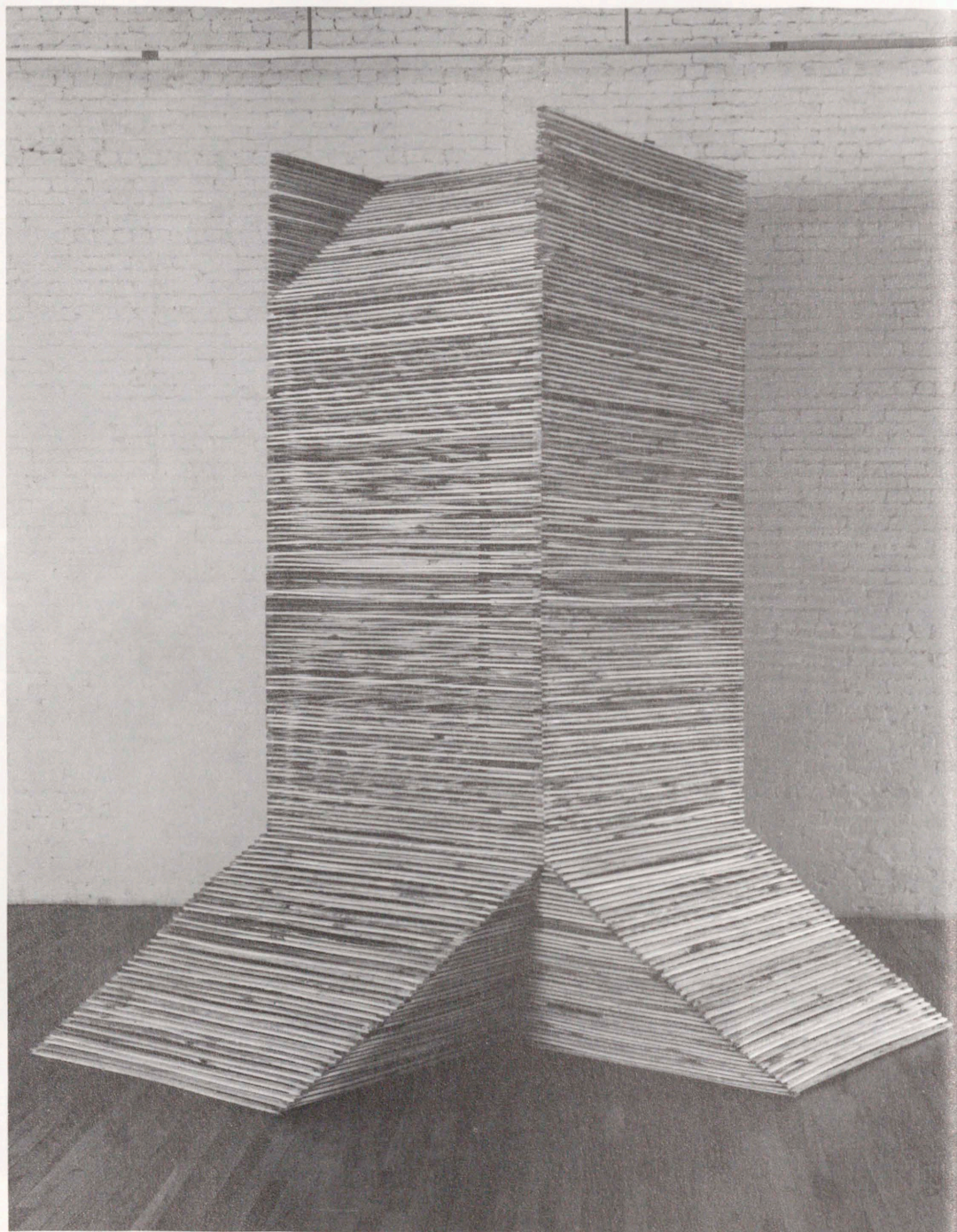
The limitations of my medium are:
the material
the system
gravity
the clock
the exhibition space

Glide is reconstructed according to an instructional diagram, and dismantled at the conclusion of each phase of this traveling exhibition. It consists of approximately 600 2' lengths of wood lath held in place without benefit of adhesives or fasteners.



Installation, Brown University, 1978. Left to right:
Bilateral, *Spike Pile*, *Spate*.

MA SI LO, installation at O.K. Harris Gallery, 1978,
10' x 5' x 11'. Photo: James Dee.



Spate, installation at Brown University, 1978.
4' x 4' x 10'.

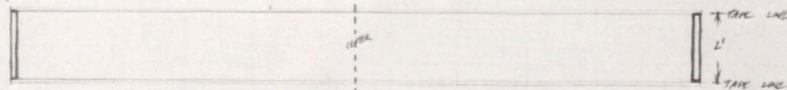


WEIGHT STATE UNIVERSITY - TRAVELING EXHIBITION - 1979

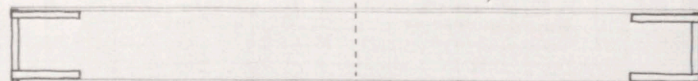
INSTALLATION DIAGRAM FOR GLIDE - STACKED LATH SCULPTURE
2' X 19' X 2' EDWARD MAYER © 1978
600 2' LENGTHS

DETERMINE SITE/LOCATION OF SCULPTURE
TAPE TWO PARALLEL LINES TO THE FLOOR AT A DISTANCE OF 2' FROM ONE ANOTHER

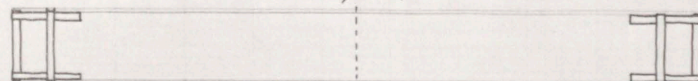
STEP 1 AT A DISTANCE OF APPROX. 19' SET DOWN 2 CROSS MEMBERS.



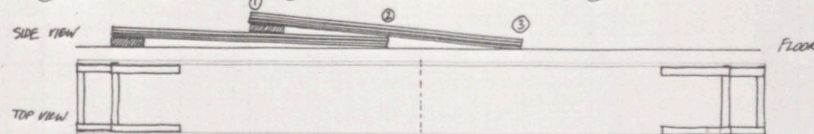
STEP 2 AT RIGHT ANGLES TO THOSE CROSS MEMBERS, SET DOWN ONE 2' LENGTH FROM EACH CORNER ATOP EACH CROSS MEMBER AND ALONG THE TAPE LINES. (TAPE LINES SHOULD BE KEPT CLEAR, AS THEY WILL BE REMOVED AFTER PIECE IS COMPLETED.)



STEP 3 SECOND CROSS MEMBERS ARE PLACED ABOUT MIDWAY ALONG SIDE PIECES.



STEP 4 AT RIGHT ANGLES TO SECOND CROSS MEMBERS, SET DOWN ONE 2' LENGTH FROM EACH CORNER (AS IN STEP 2) ADJUST CROSS MEMBERS SO THAT EACH SIDE PIECE COMES FIRMLY IN CONTACT WITH:
① CROSS MEMBER ② FLOOR END OF SIDE PIECE ③ FLOOR



WORK FROM EACH END SIMULTANEOUSLY TOWARD THE CENTER. THERE SHOULD NOW BE 6 ELEMENTS AT EACH END. STEPS 5, 6, 7, ETC.

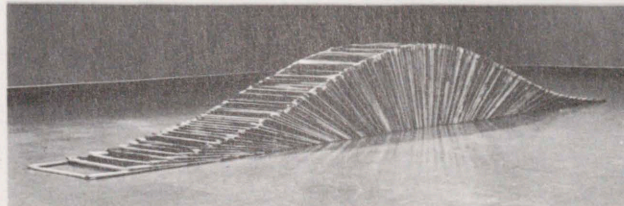
CONTINUE PLACING CROSS MEMBERS SO THAT SIDE MEMBERS ALWAYS MAKE CONTACT AT POINTS ①, ② AND ③. THE SPACES BETWEEN CROSS MEMBERS GRADUALLY DIMINISHES. GRAVITY AND THE COUGH TEXTURE OF THE WOOD MAKE A FIRM CONNECTION. THE LEANING WEIGHT OF THE SIDE PIECES, WHICH BECOME INCREASINGLY VERTICAL AS THE CENTER IS APPROACHED, HELPS TO HOLD CROSS MEMBERS IN PLACE.

WHEN CROSS MEMBERS BEGIN SLIDING, APPLY MASKING TAPE FROM THEIR CENTER - BACK TO OTHER CROSS MEMBERS ALREADY FIRMLY IN PLACE. THE TAPE SHOULD REMAIN ACCESSIBLE FOR LATER REMOVAL, WHEN FINAL 2 OR 3 CROSS MEMBERS ARE INSERTED IN THE CENTER.

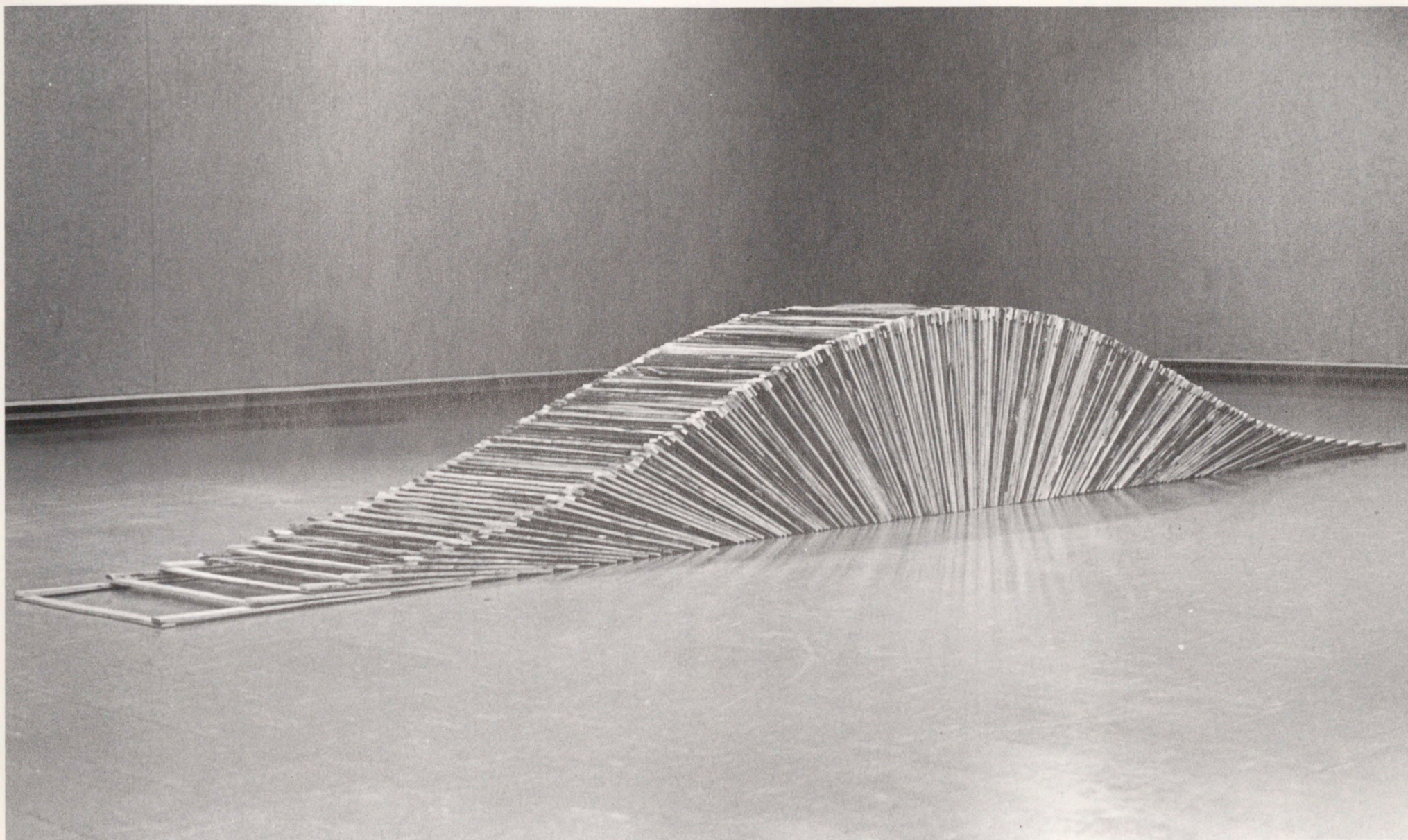
THE FINAL 2 OR 3 CROSS MEMBERS (KEYSTONE ELEMENTS) ARE ADDED AT THE VERY CENTER OF THE PIECE, CAREFULLY WEDGED INTO PLACE TO PROVIDE THE TENSION WHICH GIVES 'GLIDE' ITS SELF SUSTAINING, FREE-STANDING CHARACTERISTICS.

CAREFULLY PUSH THE BOTTOM ENDS OF THE SIDE PIECES ONE AGAINST THE OTHER AS THE CENTER IS APPROACHED, IN ORDER TO MAINTAIN FIRMNESS.

ONCE THE PROPER LEVEL OF BALANCE AND TENSION IS ACHIEVED, THE SUPPORTING TAPE IS REMOVED.



Installation instructions for *Glide*.



Glide, © 1978, 2' x 19' x 2'.

Karen Shirley

Yellow Springs, Ohio

I began working with sand in 1976. I wanted to explore a material which would retain an initial form and yet be open to possible modifications—either through natural time, variable tamping or systematic cutting and moving.

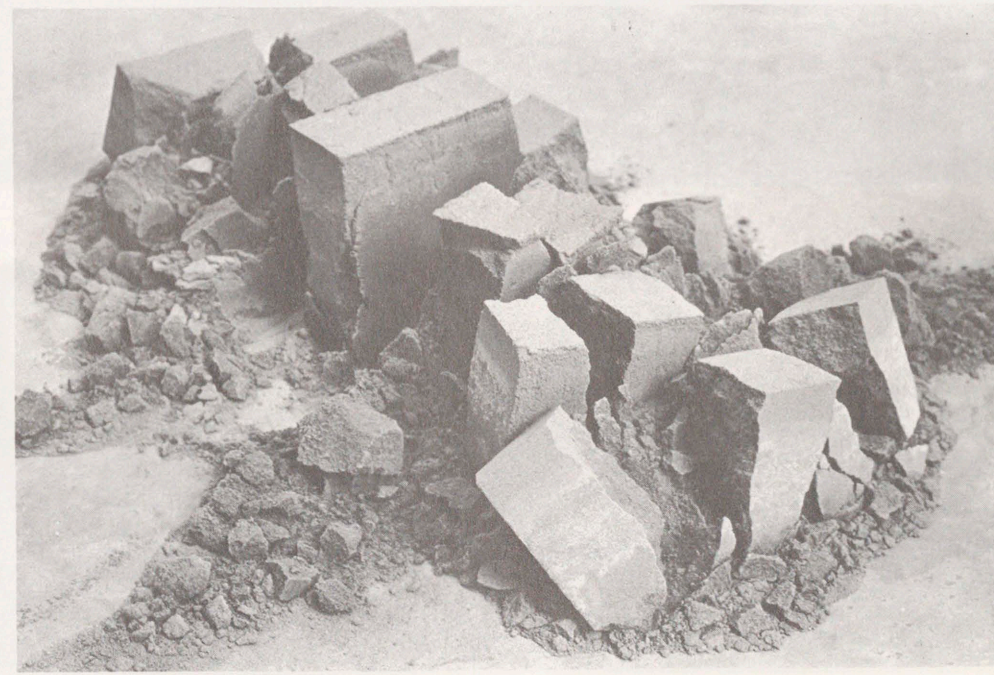
I continue to be engaged by those situations which give notice to change. The most recent works involve observation and documentation of a particular site. The focal point of the site is a section of a stream which runs parallel to a fence row. The stream line enters and departs the site at right angles, emanating from plowed fields and departing into pasture land.

I am interested in documenting natural changes in this stream and in the essence of the line as it traverses horizontally. I am also interested in the tension between the continual fluency of the stream in nature and the frame by frame interruptions to that fluency in the work.

Downstream and in the future are investigations into the daily and seasonal movements of the pasture land—its resident herd of fourteen cows, two bulls, and assorted yearly calves.

The respective movements within this general site are continuous. I am attempting to select and frame specific time periods which will give pause to that continuity.

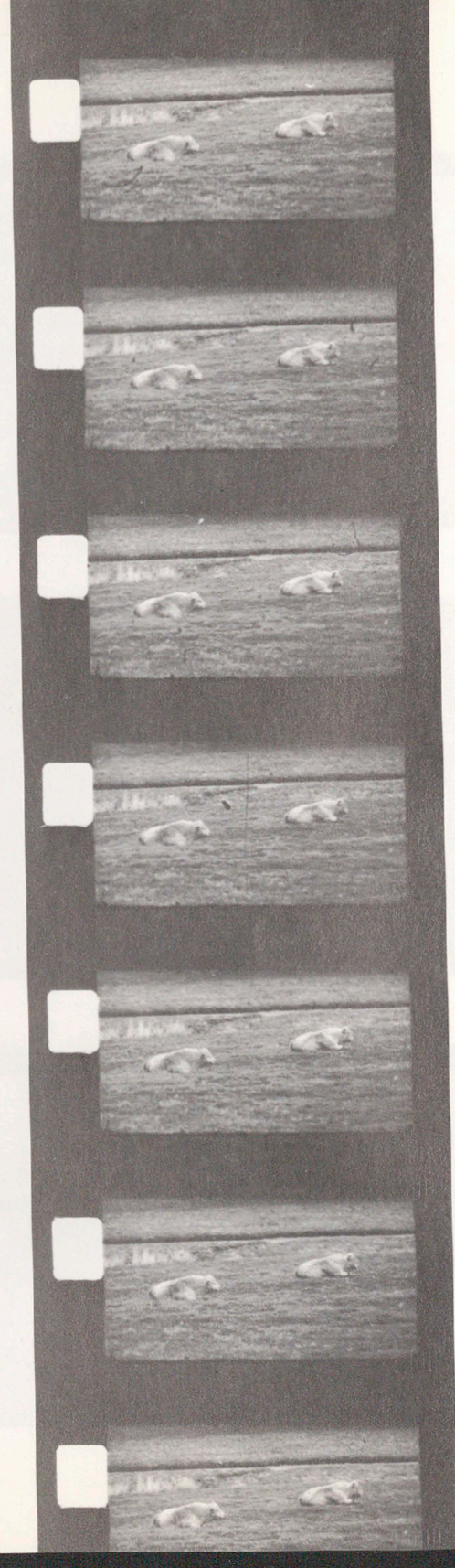
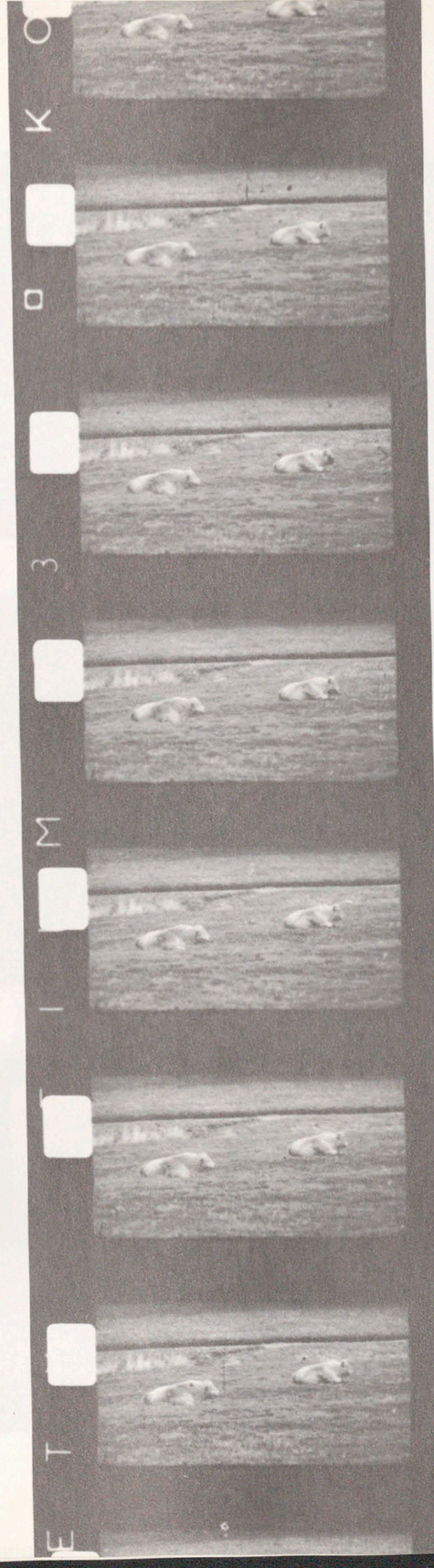
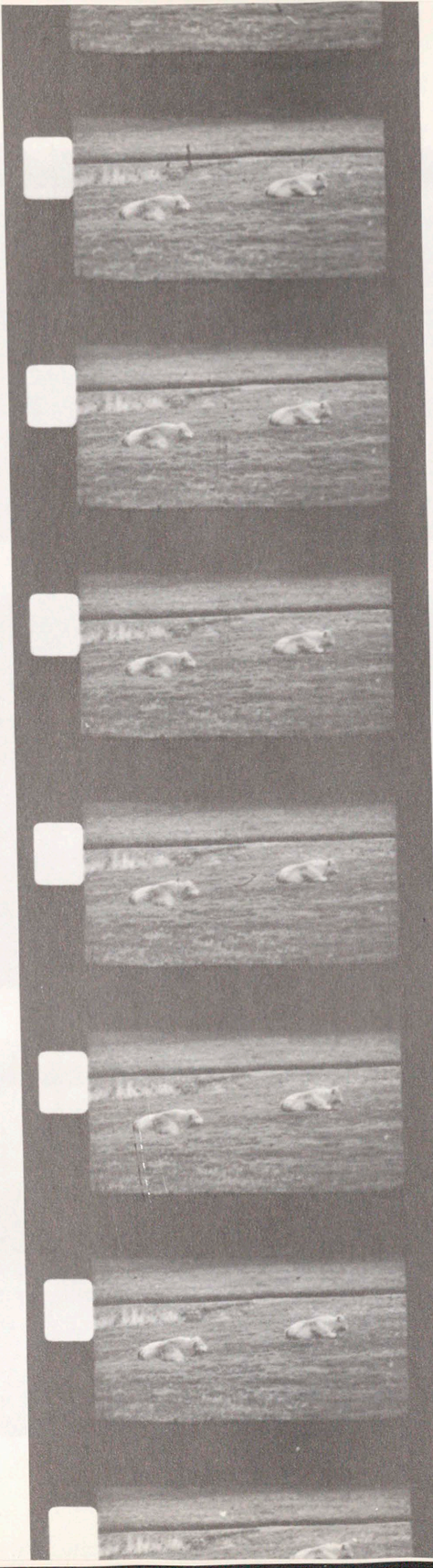
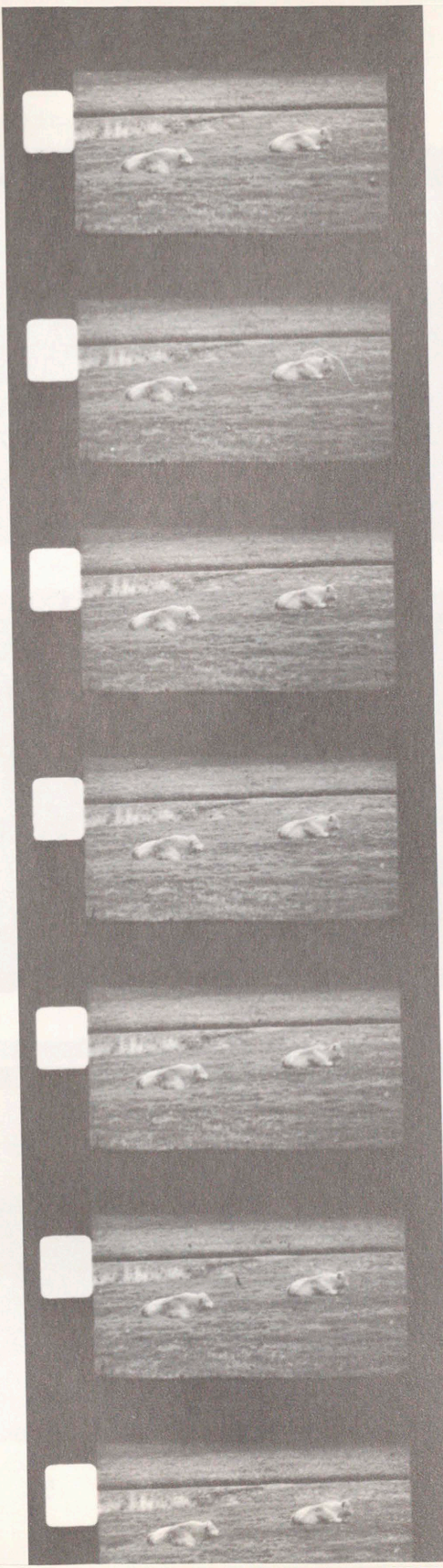
Sand Studies, 1978-Present.



Field Work, 1978-Present.









Jan Sullivan

Chicago, Illinois

I am an environmental sculptor and public artist. My works take the form of large outdoor land drawings, tree plantings, and cement castings made for specific sites. I use natural materials in an effort to integrate the works with their surroundings.

In 1971 I was doing BFA work in ceramics at the School of the Art Institute of Chicago. I had been moving further and further away from traditional clay and finally made a work titled *Back to the Earth*. The piece consisted of a series of large unfired clay modules that I placed and left in a forest preserve. Three weeks later I returned to find barely a trace of them. The wind, rain and sun had indeed taken them back. At that point I abandoned clay and invested my energies in the environment.

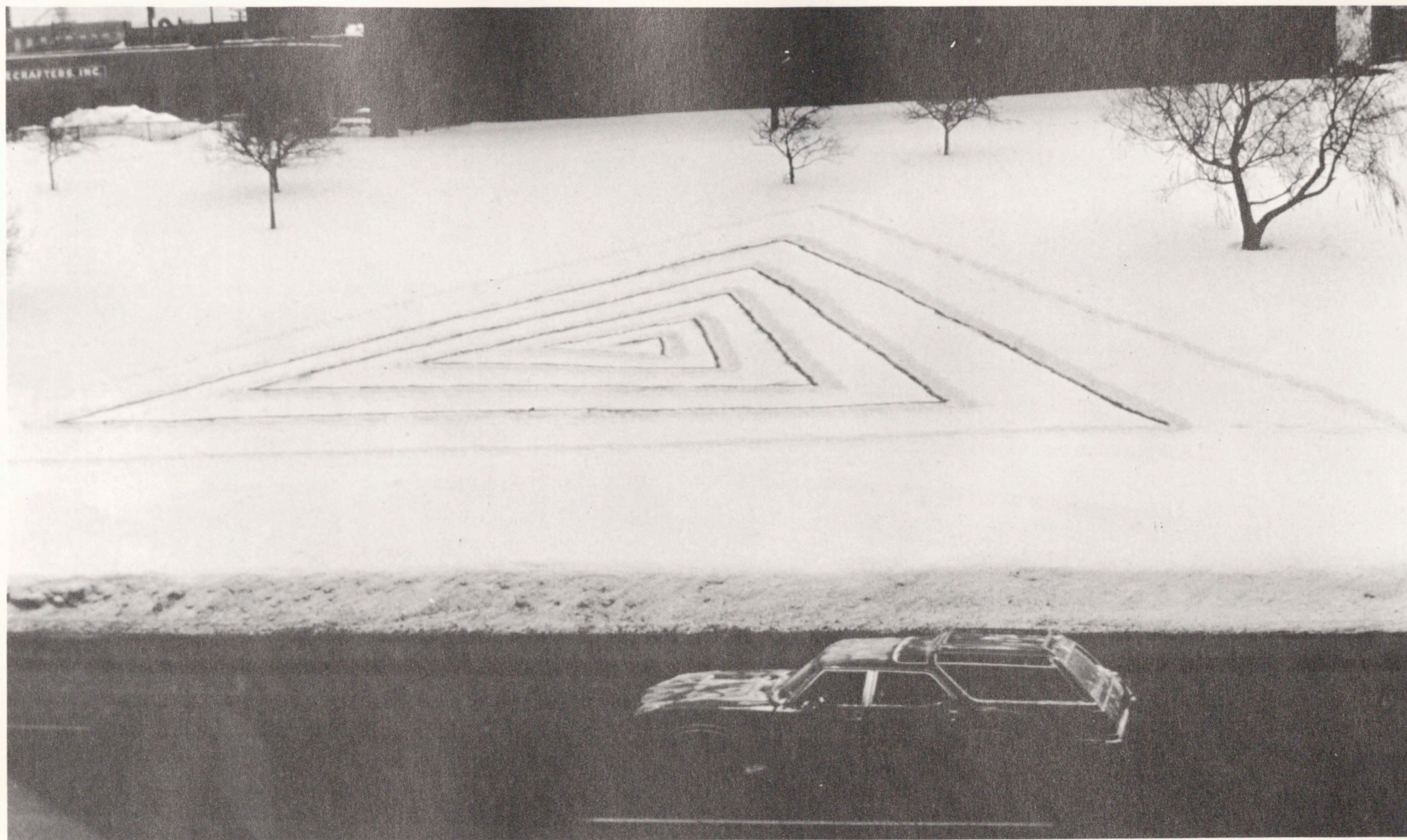
That was eight years ago. There have been over 300 works since then in a variety of materials such as sawdust, snow, branches, tree trunks, pine tree seedlings, ice, earth, stone, cement, sand, pigment, and water. I have worked in five states and four countries.

As well as a change in medium there has been a change in attitude. I have become increasingly committed to public art and public service. I am much more interested in the person on the street than the people in galleries. My sculpture sites are roadway embankments, parks, and vacant lots. As well, I offer myself as a free visiting artist to schools and senior citizens centers where I speak not only of my work but of the potential of vision and a reverence for the earth.

I am deeply grateful to many who have affected my growth and development as an artist and human being. I would like to extend my thanks to the people of the School of the Art Institute of Chicago, the Chicago Council of Fine Art, and the National Endowment for the Arts whose financial support has fed my body, but more importantly whose show of support has fed my spirit. I must also thank the people: the schoolchildren, the teachers, the passersby who opened themselves to my work and let me see them grow as a result. Finally, my deepest love and thanks to my mother and father, Richard and Phyllis Dubrul, for fostering in me the love for my fellow beings that allows the work to happen.

Sincerely,

janet dubrul sullivan



Maze, 1978, dry pigment on snow, 45' x 45' x 45'.



Serpent Ritual, 1978, snow, 88' dia.



Sign/Nature, 1978, sawdust on snow, 24' dia.



Branch Circle, 1977, elm branches, 80' dia.



Untitled, 1978, lake and rock, 10' dia.

Fellowship Exhibition Tour

Wright State University	Dayton, Ohio	May, 1979
University of Akron	Akron, Ohio	August-September, 1979
Anderson College	Anderson, Indiana	October-November, 1979
Western Illinois University	Macomb, Illinois	November-December, 1979
Bemidji State University	Bemidji, Minnesota	December, 1979-January, 1980
Minneapolis College of Art and Design	Minneapolis, Minnesota	February-March, 1980
University of Minnesota	Morris, Minnesota	March-April, 1980

Library of Congress # 79-64996
ISBN # 0-932706-03-7

Copyright 1979, Fine Arts Gallery at Wright State
University, Inc.

This exhibition and catalog were made possible by
a grant from the National Endowment for the Arts.

